

THE ATHENÆUM

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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE STREET, PICCADILLY, W.

A HENRY SAVAGE LANDOR, Esq., will THIS DAY (SATURDAY), June 3, at 3 o'clock, begin a Course of TWO LECTURES on "Exploration in the Philippines." I. The Exploration of Mindanao's Island and Discovery of a White Tribe. II. Among the Head Hunters of North Luzon. Subscription to this Course, Half-a-Guinea.

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- SEVENTH. All these are available not for Members only, but also for their wives or widows and young children.
- EIGHTH. The payment of the subscriptions confers an absolute right to these benefits in all cases of need.

For further information apply to the Secretary, Mr. GEORGE LAMAR, 28, Paternoster Row, E.C.

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MEMBERSHIP.—Every Man and Woman throughout the United Kingdom, whether Proprietor, Retailer, Employer, or Employee, is entitled to become a Member of this Institution, and enjoy its benefits upon payment of Five Shillings annually, or Three Guinea for life, provided that she is engaged in the sale of Newspapers, and such members who thus contribute secure priority of consideration in the event of their needing aid from the Institution.

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The "Francis Ford" provides Pensions for One Man, 25l. and One Woman, 20l., and was specially subscribed in memory of the late John Francis, who died on April 6, 1882, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing "Taxes on Knowledge," and was for very many years a staunch supporter of this Institution.

The "Horace Marshall Pension Fund" is the gift of the late Mr. Horace Brooks Marshall. The *employers* of that firm have primary right of election to its benefits, but this privilege not having been exercised until 1904, the General Pensions of the Institution have had the full benefit arising from the interest on this investment from 1887 to 1903.

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The "Hospital Pension Fund" is of an annual contribution, whereby Sir Henry Charles Burdett and his co-directors generously enable the Committee to grant 20l. for One Year to a Man, under conditions laid down in Rule 8. W. WILKIE JONES, Secretary.

WESTMINSTER SCHOOL.—An EXAMINATION will be held on JUNE 29, 29 and 30 to FILL UP not less than EIGHT RESIDENTIAL SCHOLARSHIPS, THREE NON-RESIDENTIAL SCHOLARSHIPS, and SOME EXHIBITIONS.—For particulars apply to the HEAD MASTER, 19, Dean's Yard, Westminster.

BEDFORD COLLEGE for WOMEN (University of London).

YORK PLACE, BAKER STREET, W.

A BEID SCHOLARSHIP in ARTS, annual value 31l. 10s. First Year, 29l. 7s. Second and Third Years, and an ARNOLD SCHOLARSHIP in SCIENCE, annual value 48l., both tenable for Three Years, will be awarded on the results of an EXAMINATION to be held at the COLLEGE on JUNE 28 and 29.

For further information apply to the PRINCIPAL.

DEPARTMENT FOR PROFESSIONAL TRAINING IN TEACHING.

Students are admitted to the Training Course in OCTOBER and JANUARY.

TWO SCHOLARSHIPS, each of the value of 100l., will be AWARDED for the COURSE OF SECONDARY TRAINING, beginning in OCTOBER, 1905.

Applications should reach the HEAD OF THE TRAINING DEPARTMENT not later than JULY 7, 1905.

MERCHANT TAYLORS' SCHOOL, Charterhouse Square, E.C.—FIVE ENTRANCE SCHOLARSHIPS, for Boys under 14 years of age on June 11, 1905, will be competed for on JULY 4, and 5 next. An ORDINARY ENTRANCE EXAMINATION will be held on WEDNESDAY, July 19, at 1.30 p.m.—For particulars apply to the SECRETARY.

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Master of the Life-Class.—J. W. WHITELEY.

For Prospectus, apply to the SECRETARY.

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Parents or Guardians desiring accurate information relative to the CHOICE OF SCHOOLS for BOYS or GIRLS or

TUITION in England or Abroad

are invited to call upon or send fully detailed particulars to

MESSRS. GARBITAS, THIRING & CO.,

who for more than thirty years have been closely in touch with the leading Educational Establishments.

Advice, free of charge, is given by Mr. Thring, Nephew of the late Head Master of Uppingham, 25, Sackville Street, London, W.

COUNTY of LONDON.

THE GROVER'S SCHOOL, HACKNEY DOWNS, N.E.

APPOINTMENT OF HEAD MASTER.

The LONDON COUNTY COUNCIL invites applications for the appointment of HEAD MASTER of the GROVER'S SECONDARY DAY SCHOOL for BOYS, HACKNEY DOWNS, N.E.

The person to be appointed must be a Graduate of a University in the United Kingdom or the British Possessions, and his Name must be on the Teachers' Register.

The appointment will be subject to six months' written notice on either side for its termination at any time, and to any conditions which may be inserted by the Board of Education in the Scheme governing the Foundation which is at present in course of preparation.

The person appointed will be required to give his whole time to the duties of the Office, and will in other respects be subject to the usual conditions attaching to appointments in the Council's service, particulars of which are contained in the Form of Application.

The Salary will be not less than 700l. a year.

Applications should be made on the official form, to be obtained from the Clerk of the London County Council at the County Hall, Spring Gardens, S.W., or at the Education Office, Victoria Embankment, W.C.

The applications must be sent in so as to be received not later than 10 a.m. on THURSDAY, June 15, 1905, must be addressed to the Clerk of the Council, Education Office, Victoria Embankment, W.C., and must be accompanied by copies of not more than six recent Testimonials.

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.

G. L. GOMER, Clerk of the London County Council.

L.C.C. Education Office, Victoria Embankment, W.C.,
May 26, 1905.

WOLVERHAMPTON GRAMMAR SCHOOL. AMENDED NOTICE.

Applications are invited for the HEAD-MASTERSHIP of this SCHOOL, which will be vacant at the end of the forthcoming summer Term.

The School is a First-Grade Secondary School, and is regulated by a Scheme of the Charity Commissioners.

The School is beautifully situated on the rural (or Shropshire) side of the Town, and the site of the Buildings, with the Head Master's House, Grounds, Playgrounds, and Cricket Field, occupy a site of about twelve acres.

The number of Boys on the School Register averages about 200.

The Head Master must be a Graduate of some University within the British Empire. The Annual Stipend will be either a fixed sum of 400l., together with a Pension calculated on a scale of not less than 10s. if he is more than 30s. for each Boy in the School, or entirely a fixed sum, as may be agreed upon by the Governors. The Head Master will be expected to take in Boarders. There is accommodation for thirty (present number about twenty), and he will be required to reside in the Private Residence attached to the School.

Applications, with six copies thereof and six copies of not more than four recent Testimonials, must be sent in not later than JUNE 14, together with the names of four persons from whom personal application may be made.

Original Testimonials are not to be sent until asked for. Personal canvases of the Governors will disqualify.

Copies of the Scheme, Prospectus, and such further particulars as applicants may desire, may be obtained from

Wolverhampton. MEY, CRESSWELL & SPARROW, Solicitors,
Clerks to the Governors.

MERIONETH EDUCATION COMMITTEE.

DOLGELLEY COUNTY INTERMEDIATE SCHOOL.

WANTED, a HEAD MASTER for the above School, who must have taken a Degree in the United Kingdom, preference all other things being equal) being given to those who have had training and experience in teaching. Salary 159l., with a Capitation Grant of 1l. 10s. per Scholar.

Applications, together with thirty-six copies of not more than six Testimonials, to be sent to the undersigned on or before WEDNESDAY, June 28.

H. HAYDN JONES,
Education Office, Town (Merioneth), June 1, 1905.

HARRIS INSTITUTE, PRESTON.

The COUNCIL require a HEAD ART MASTER, whose duty will be, with competent Assistants, to undertake the General Work and Management of the School of Art. He will also advise with the Director of Education for the Borough on the Art Instruction in the Elementary Day Schools, and possibly supervise such instruction, and also arrange and conduct Art Classes for the Instruction of Teachers.

Salary 250l. per annum. Candidates must be qualified as Art Masters according to the rules and regulations of the Board of Education, and must have had experience in teaching Design and Modelling. The Gentlemen appointed will enter upon his duties in SEPTEMBER NEXT.—Applications before JUNE 25. Form of Application may be obtained from

T. M. JOLLY, Secretary and Registrar.

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PARIS: W. H. SMITH & SON, 249, Rue de Rivoli; and at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

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THE COUNCIL of the COLLEGE invites applications for the Post of PROFESSOR of EDUCATION in the NORMAL DEPARTMENT (NEW) and in the DEPARTMENT for the TRAINING of MEN TEACHERS for SECONDARY SCHOOLS.

Further particulars may be obtained from the undersigned, to whom applications, with Testimonials, should be sent, on or before SATURDAY, June 3, 1905.

May 6, 1905. J. AUSTIN JENKINS, B.A., Registrar.

UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE, CARDIFF.

THE COUNCIL of the COLLEGE invites applications for the post of ASSISTANT LECTURER in LATIN.

Further particulars may be obtained from the undersigned, to whom applications, with Testimonials (which need not be printed), must be sent on or before SATURDAY, June 3, 1905.

May 6, 1905. J. AUSTIN JENKINS, B.A., Registrar.

UNIVERSITY COLLEGE, BRISTOL.

THE COUNCIL invites applications for the post of LECTURER in ROTARY. Salary 150l. per annum.—Applications, and three copies of three recent Testimonials, to be sent in by JUNE 10 to the undersigned, from whom further particulars may be obtained.

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LITERATURE

The Book of the Spiritual Life. By the late Lady Dilke. With a Memoir of the Author by the Right Hon. Sir Charles W. Dilke, Bart., M.P. (Murray.)

Taine, in the very interesting third volume of his correspondence, which his widow published a few days ago, relates how he spent the "Semaine Sanglante" of 1871 in England, whither he had gone to fulfil an engagement to lecture at Oxford. He had witnessed in Paris the first weeks of the Commune, and had only left Versailles on May 19th, just when the worst horrors of the insurrection had commenced. The prevailing note of his daily letters to his young wife is the contrast between the scenes of desolation and tumult he had left behind in France and the peaceful calm of the classic groves and ancient quadrangles of Oxford. Welcomed with sympathetic warmth by the leading members of the University as an honoured visitor from a land ravaged by war and torn by revolution, he seems to have found his chief consolation in the society of "une toute jeune femme, charmante, gracieuse, à visage frais et presque mutin, dans le plus joli nid de vieille architecture, avec lierre et grands arbres." It was the Rector's lodge at Lincoln College and its young mistress that the French philosopher so described, writing the day after he had heard the news of the burning of the Tuileries and the Hôtel de Ville. Again and again he returned to this quiet corner of old Oxford to converse with "cette jeune femme de vingt-six ans" (she was actually a few years older, but to the end she always looked younger than her age), "passionnée pour toutes les occupations d'esprit.....très versée dans la peinture, connaît particulièrement la peinture française moderne, travaille huit ou dix heures

par jour. Cette jolie jeune Mme. Pattison est le *leading mind* de la société féminine d'Oxford dans le domaine de la littérature et des arts"; and again, "Je la crois véritablement érudite sur les beaux arts de notre Renaissance."

If we have quoted these appreciations of Taine, which have just been given to the French public, it is for two reasons. In the first place, they have appeared opportunely to corroborate the highest tributes to the intellectual faculties of the subject of the memoir before us, paid in these pages by a hand which has no right to be impartial. They are the testimony of the most fastidious and the most austere critic France has produced for a century. Taine, unlike many of his learned compatriots, was incapable of flattering gallantry, and though he could not help recognizing the grace and charm of the lady, he would not have credited her with erudition, in matters wherein his own was profound, had she not deserved it. At that moment she had not reached the half-way house of her life; and when it is remembered that for thirty-three years more she continued to cultivate her always maturing powers by dint of labour which her biographer rightly calls "*Benedictine*," it is clear that the most appreciative pages of this memoir understate rather than exaggerate her lightly borne learning and her intellectual vigour.

In the second place, Taine's description of her as the "*leading mind*" of the feminine society of Oxford meant a great deal more in 1871 than it would mean now. Oxford was then in a transitional state, which lasted but a few years. The University Commission had done its iconoclastic work, but its results were as yet not obtrusively evident. Fellows were allowed to marry, but the collegiate life of the Common Room still flourished, purged of its grosser elements, and the resident graduates had not their domestic lives organized on the lines of those of connubial men of business inhabiting suburban villas. As a rule, the only married member of a college was its head. Hence the wives and daughters of heads of houses, and the womankind of certain professors, constituted the entire feminine society of the University, which contained not a few persons of wide cultivation or of social charm, such as the sister of Henry Smith, who is often mentioned in this memoir. Nowadays, what with the ever-multiplying progeny of college dons and its corollary, the invasion of Oxford by the higher education of women, "*cultured*" females are as plentiful there as are milliners in Paris, and the result is a society the "*leading mind*" of which would not have found favour in the eyes of a French philosopher who loved the calm tradition of ancient Oxford. But a generation ago, when for a woman to dwell within the sanctuary of the University was a rare privilege, such a one who succeeded in making of her academical drawing-room a *salon* had to be the intellectual equal not only of the best men whom Oxford produced at a period of richer productiveness than at present, but also of many of the keenest minds of Europe. For at that time a visit to Oxford was not merely a Sunday on the river for the commonplace Londoner or the enterprising American. The strangers

who penetrated within the walls of the colleges were mostly men of renown in the higher spheres of human intelligence and action. The names which Taine records of the persons he met during his short sojourn at Oxford show how great a compliment he implied in giving the pre-eminence to the young and gracious lady who solaced his patriotic anguish with the knowledge she displayed of the imperishable glories of France.

It is true that Oxford society, even in its pre-revolutionary or transition days, had its limitations, and Mrs. Mark Pattison did not conceal how conscious she was of them, as is recorded both in this memoir and in Taine's correspondence. But the unique position she made for herself in that society, in circumstances not devoid of difficulty, shows how commanding were her intellectual gifts as well as her ethical and social qualities. They were recognized not only in the relatively limited horizon of Oxford. In each period of her life, and in all its phases, whether she was moving in the artistic circles of London and Paris, or taking an active part in English public affairs during the later years of her life, they were acknowledged by the most competent judges among her elders and contemporaries. In the pages before us her biographer, with judicious reserve, has generally refrained from recording his personal judgment. He has left the value of her qualities and of her work to be appraised by her correspondents, whom he cites, most of whom were her intimate friends—an illustrious company, including some of the foremost European names in art, literature, and politics of the second half of the nineteenth century. There was Ruskin, her master and guide in childhood, whose friendship continued until his faculties began to fail, long after her second marriage, though she had fallen away from his influence in matters of opinion much earlier in life. There was G. F. Watts, who was the chief adviser of her art studies while she was as yet a girl, and who later followed her progress as a critic with affectionate and admiring interest. There was her frequent correspondent George Eliot, who from her modelled the most attractive features of one of her most finely conceived heroines. There was Browning, whose familiar correspondence with her fills some of the most agreeable pages of this volume. Abroad there were Renan and his wife, who were specially drawn to her by their admiration for her mystical writings, from one series of which the volume before us takes its title. There were recognized chiefs of historical art criticism, such as the late Eugène Müntz and M. de Nolhac, who survives to regret the disappearance of one of the most skilled adepts in that science. There was a group of statesmen at Rome who had aided in the consolidation of Italian unity, and who had no greater pleasure than in discussing with her the European situation. The names of eminent persons found in the memoir—who admired her work and her character, and who gave her their sympathetic friendship—do not form an exhaustive list, as may be seen from the fact that Taine is not even mentioned. Moreover, her versatility of mind was as

remarkable as its power of concentration, and in the most diverse spheres she was equally in her element. In the latter years of her life she was as much at home conversing with the Duc d'Aumale, the last *grand seigneur* of France, amid his treasures at Chantilly, as she was in attending the proceedings of a trade-union congress in a British industrial town.

The mention of Lady Dilke's connexion with the organization of women's labour, and the helpful interest she took in it, leads to a question which exercised the minds of some of her friends who knew and appreciated her best. Apart from any prejudice they may have had against the appearance of women on public platforms, a practice which has to be accepted in the twentieth century, some of them regretted that the author of the four noble volumes on 'French Art in the Eighteenth Century,' who by their achievement alone placed herself in the foremost rank of historical art critics of any age or country, should have devoted so much of her time and energy to a pursuit which diverted her from the work of which every page was a precious possession for students. They could not help thinking that, admirable as were her objects and admirably as she served them, there were scores of other women who were capable of dealing with the political aspects of women's trade-unionism, while she alone was competent to accomplish what in the future will be remembered as her life-work. But there are several considerations which should stay one from thinking that Lady Dilke in any sense "to party gave up what was meant for mankind." In the first place, her work in connexion with women's labour was done in what would have been the hours of relaxation in the life of an ordinary human being. Perhaps if she had rested in body and mind after the fatigues of literary work, her life might have been longer. Of that we cannot be certain; while it is certain that she gave as much time to writing and composing as has ever been given by the strongest man who has left behind work that endures. Moreover, she had a great love of public affairs, which was founded on a profound knowledge of political science such as is possessed by few statesmen. Her studies in art were not those of the mere admirer of the beautiful, as may be seen in her 'Art in the Modern State' and her 'Renaissance of Art in France.' Her studies of the past, in this connexion, taught her, as her biographer points out, that "the irresistible development of democracy is the keystone of the modern situation." She had seen that "the Renaissance had transferred art from the service of religion to that of the Prince—an idealized conception of man," and with the progress of modern civilization she recognized that in the future the democracy must inevitably fulfil the functions which had in turn been performed by the Church, the prince, and the aristocracy. Hence the democracy, holding the power, must be organized and instructed, so as to wield it beneficently. But meanwhile, before the democracy knew its own power and understood how to use it, great abuses were rife—notably, in the struggle between capital and labour, which caused bitter suffering to a large proportion of the "civilized"

human race. Hence it was not merely as a scientific student of politics that she turned her public activity in this particular direction. The same fine nature which made her in private life one of the kindest-hearted and most unselfish women that ever breathed, moved her to compassion for the lot of the toiling poor of her own sex, and filled her with a desire, which she lived to see in a measure accomplished, to ameliorate their lot.

We have left ourselves no space to deal with the beautiful pages which give the chief title to this volume, although they comprise less than a quarter of the matter contained in it. Short as are these discourses or parables, which are called 'The Book of the Spiritual Life,' 'The Mirror of the Soul,' and 'The Last Hour,' they are well worth a separate review, and cannot be commented upon in the few lines we have at our disposal. Apart from their intrinsic value, they are of deep interest as revealing another phase of Lady Dilke's rare mental equipment. The unrivalled authority on art in its highest forms, the virile organizer of political association, the exemplar of womanly amenity in her hours of social recreation, had a mystical side to her manifold nature which found its expression in essays in imagination and philosophy such as form the sequel to her memoir. Many will find consolation in the thoughts of one who, endowed with the richest intellectual gifts, had known what it is to suffer. All will be charmed with the musical cadence of her prose, which seems to partake of the best qualities of the style of two of her closest friends—it is Pater without his preciosity and Ruskin without his exaggeration.

It is, however, the memoir which will attract the keenest interest, as the subject of it was a unique personality, whose place in the world can never be filled. In these days, when every prominent mediocrity has on departing this life two or three stout volumes erected to his memory, and when some of them do not wait for death before employing a complacent biographer, we are not surprised that her husband should have thought that the best tribute to Lady Dilke's memory was a concise record, recounting with eloquent brevity the annals of her well-filled life. Yet we cannot but regret that, for the sake of the example to workers, we are permitted to know so little of the organization of her daily round of fruitful occupation. Sir Charles Dilke himself expresses his regret that, owing to many of her writings having been scattered in reviews and periodicals, he is unable to furnish a bibliography of her work, which in itself would have been a remarkable memorial of what a woman could accomplish. But interesting as that would have been to the curious, it would have meant little for future generations. The bibliography of the late Lord Acton is extremely copious, yet he, with all his learning, may not be known to posterity except as a name repeated in contemporary memoirs, because he always hesitated to undertake "un travail de longue haleine." Lady Dilke, whose erudition may be compared with his, will be superior to him in this respect, as for many a year serious students of art, to complete their education, must have recourse to the volumes she has left behind.

Sir Charles Dilke, in writing the memoir, has accomplished his difficult task with tact and dignity. He seems to have underrated the importance of his work by appending to it an 'Index of Names,' which we think inadequate, considering the conciseness of his narrative and the vast amount of matter contained in it.

The eight or nine illustrations in the volume are so interesting that its readers will be sorry that they are not more numerous. It was Lady Dilke's pleasant habit to decorate her letters with pictures, and the few which are here reproduced make one wish to have more of them. There is, for example, a marvellous little sketch of her *bonne à tout faire* which adorned a letter to her sister from Nice, while a pen-and-ink drawing of her garden and terrace at Draguignan, which formed the heading of a letter to Mrs. Earle, is so excellent in form that one can almost see in it the colouring of the Southern vegetation and landscape. Only three of her portraits are included: one from a photograph of 1861, showing how supremely interesting was her aspect in maidenhood; another, not less attractive, from a painting by Pauline, Lady Trevelyan, of 1864; and a third from her last photograph, taken less than twelve months ago. Unfortunately there are no likenesses to recall her features in the intervening forty years, and those who remember the sunny serenity of her face in its early maturity will regret the omission.

The Works of Charles and Mary Lamb.—Vols. VI., VII. *Letters.* Edited by E. V. Lucas. (Methuen & Co.)

THE law of copyright bears hard on the editor of Lamb's correspondence; hardest of all, as it seems to us, on Mr. Lucas. His edition boasts of 74 new letters, 13 of them Mary's; yet, despite this numerically strong accession, it cannot compare in literary value with that of Ainger. Mr. Lucas is debarred—so untowardly do things fall out—from using the fine series, of which he was the original editor, addressed to Robert and other members of the Lloyd family; the letters to Rickman and others, printed by Ainger in 1904; besides many another choice example of Lamb's incomparable epistolary art. The reader will look in vain through these volumes for the letter to Coleridge—conceived, as the editor justly remarks, "in the finest spirit of comedy"—describing a visit paid with George Dyer to Joseph Cottle, after the death of Amos; he will miss Elia's touchingly mild and humble-minded reply to the remonstrance of Olen; the wild and witty fantasies addressed to Hume, Dodwell, and John Chambers; the last letter to Manning, irresistibly provocative at once of tears and laughter; the message of cheer and conciliation to Hazlitt, penned in an hour of acute domestic misery. The disabilities under which Mr. Lucas labours may be measured by the fact that his total assemblage, including the 74 letters now printed for the first time, amounts to no more than 590. Of the letters already in print 516 only are available for Mr. Lucas, while as many as 117 are placed, through the operation of what he feelingly terms the "dismal" law of copyright, beyond his reach.

To remedy as far as may be this awkward state of things, Mr. Lucas resorts to the plan of summarizing in his notes the contents of every copyright letter of importance, taking them one by one, each at its proper point in the chronological series. This expedient raises the biographical value of his edition of the letters; but the use of a uniform type for text and notes is to be regretted. The editor would, perhaps, have done better had he abstained in the notes from all mention of these unattainable letters, and dealt with them in a tabular list of the entire epistolary remains, such as that given at the end of Mr. Wright's recent edition of the Cowper correspondence. He has, however, deliberately chosen to sacrifice artistic form to biographical continuity—a step which he probably holds to be justified by the nature of his material, the strength of which lies rather in its wealth of character—its revelation of a heart essentially sound and sweet—than in any pervading charm or idiosyncrasy of style. For in truth this edition of the letters is a Peter's net of all epistolary sorts—a "mixed lot" of correspondence, yet for that very cause all the more frankly and fully representative of the writer, a man of many humours, of broad tastes and sympathies.

Opinion may vary regarding Mr. Lucas's editorial aptitudes; of his industry there can be no question. Of the 516 letters here reprinted 252 represent a fresh collation of the originals, while in 52 of the remainder—that is, of the letters which, in default of the originals, are here reproduced from various early printed sources—an occasional phrase, sentence, or paragraph will be found to be restored which nineteenth-century nicety, in the somewhat drastic exercise of its discretion, had emasculated or suppressed. Thus three out of five centuries of these old friends are here presented in a shape as nearly approaching textual authenticity as the editor's means allow. Many of the new letters are of no literary account; perhaps a score have the true *Eliau cachet*, and one or two supply a link hitherto missing in the writer's life. Access to the primary sources enables Mr. Lucas occasionally to decipher a doubtful postmark or rectify a false date; and, where the autograph is not forthcoming, he avails himself intelligently of internal evidence to fix the chronology. His arrangement is seldom open to question; but why does he perpetuate Ainger's blunder by placing Letter 55 under the year 1800, when the contents, now first printed in full, show that its date cannot be earlier than 1801? Indeed, the letter in question probably belongs to the early summer of 1803.

Mr. Lucas works with a will; yet at times a passing fit of ennui, or perhaps of irresponsibility, comes to him, and he nods over his task, or else breaks out into some odd freak or other. Only thus can we attempt to account for the extraordinary suggestion that the *Plantas* (respectable literary folk) are cigars, the rendering of *circum præcordia nostra* by "chill about the midriff," or that eminently original emendation of Pope, "*Fearless on high stood unabashed Defoe*." *Hippocras* is called "a medicinal drink," and one marvels what meaning Mr. Lucas can

attach to the passage in which it figures for the first and last time in Lamb's correspondence:—

"I wished for you yesterday. I dined in Parnassus, with Wordsworth, Coleridge, Rogers, and Tom Moore—half the Poetry of England constellated and clustered in Gloster Place. It was a delightful Evening.....I am scribbling a muddy epistle with an aching head, for we did not quaff Hippocras last night: marry, it was Hippocras rather!"

How any plain man could read this, and fail to gather that "*hippocras*" is a strong drink of some sort, passes comprehension. But it is really curious to note how often Mr. Lucas appears to make a boggle of his author's jocularities. Great wits, it seems, do not always jump. A case in point is the note on Letter 71 (November 28th, 1800). Lamb writes to Manning that he has accepted an invitation to the Lakes from Charles Lloyd, and begs Manning "not to take it unkind" that he should throw over Cambridge for Westmoreland. Let Manning consider the delights of a tour amongst the Lakes to one "in City pent," &c.:—

"Consider Grasmere! Ambleside! Wordsworth! Coleridge! I hope you will. [Here the first page of the letter ends, and overleaf Lamb proceeds:—] Hills, woods, lakes, and mountains, to the eternal Devil! I will eat anipes with thee, Thomas Manning. Only confess, confess, a bite!"

Here Mr. Lucas comments: "Manning's reply to this letter indicates that Lamb's story of the invitation to stay with Lloyd was a hoax." Is it possible that Mr. Lucas ever took the letter for anything else? The note certainly seems to imply this. And, begging the editor's pardon, we may say that it was *not* "Lamb's story of the invitation" that was the hoax, for the invitation was actually sent: the postscript makes that clear. It was Lamb's *pretended acceptance* of the invitation that constituted the hoax; and the words, "Only confess," &c., mean simply, "Only admit that you have been fairly taken in."

Another case, almost as curious, of the misconstruing of a jest occurs in connexion with a letter from Lamb to Stoddart, dated August 9th, 1827. The letter contains the following *bite*, or *bam* (as Sir Walter would call it), which, however, is one of the many passages excluded as copyright from this edition. We take it from Moxon's edition of 1870:—

"I am sorry to say that he [i.e., Stoddart's son, then a Carthusian] does not conduct himself so well as we could wish. He absented himself four days this week (this is Thursday) from the Charterhouse, and was found tippling at an obscure tavern at Barnet, with a chorus-singer of the Coburg Theatre. Mr. Hine and I with difficulty got him away; but Dr. Raine, the Head Master, hushed it up with a slight imposition, viz., the translation of Gray's 'Elegy' into Greek Elegiacs, which I partly did for him. I write this with reluctance to offend a father's feelings; I might ha' been one myself, if.....had let me."

Will it be believed that Mr. Lucas accepts the foregoing precious farrago as "cold fact"? After this, the whale that swallowed Jonah had best look to his laurels. Evidently Mr. Lucas is not the man to make two bites of a cherry.

This curious coyness towards his author's jests reappears in the editor's handling of a letter to Charles Chambers, in which Lamb discourses at length upon the relative merits of a John Dory and "your Brighton turbot." The original is endorsed "Sept. 1, 1817," in another hand; but Mr. Lucas will have none of this date, and assigns the letter to May, 1825, because in it Lamb, amongst other palpable gross fibs, asserts that "Dr. Parr is two months dead," and Dr. Parr, as the 'Dictionary of National Biography' duly records, died on March 6th, 1825. Nevertheless, the date endorsed on the autograph is correct, for in this same letter Lamb speaks of "visiting Brighton again next summer," and we know that he was at Brighton in the early summer of 1817. The announcement of Parr's death may, therefore, be taken just as seriously as the statement in the same sentence that Truss—or "Twiss," as Mr. Lucas proposes to read—"had been whipt through the Town of Derby for robbing an old woman at church of a seal ring." One more example and we have done with the subject. In a postscript to a letter from Mary to Sarah Hutchinson—in which letter Wordsworth is asked to interest himself on behalf of Mary Betham, the portrait-painter—Lamb hurriedly adds: "Wordsw^m may tell De Q. that Miss B.'s price for a Virgin and Child is 3 guineas"—a deliciously sly and malicious joke, not at De Quincey's expense so much as at the Wordsworths', who just then were enacting with great gusto the part of Mrs. Grundy for the benefit of the Opium-Eater. The equivoque, indeed, is so covert that it will probably be missed by many readers besides Mr. Lucas; but it reveals itself on a comparison of the postscript (which probably belongs to the latter end of 1817) with certain references to De Quincey in a joint letter from Charles and Mary to Dorothy Wordsworth, to be found on pp. 506-7 of this edition. One of these references—"I am very sorry for Mr. De Quincey; what a blunder the poor man made when he took up his dwelling among the mountains"—is erroneously connected by Mr. Lucas with a supposed illness of De Quincey's. The allusion really is to a rumoured skeleton in the cupboard at Dove Cottage (where De Quincey was then domesticated), the report of which had sadly fluttered the Wordsworthian dovecot, and had doubtless reached the Lambs through the kind-hearted Dorothy.

Of the early letters in this edition, two—Nos. 19 and 20—may be reckoned as to all intents fresh acquisitions, of such preponderant length and value are the portions now added by Mr. Lucas from the originals in the Morrison collection, as compared with the meagre extracts given by Talfourd and succeeding editors. The letters in question—Nos. xix. and xxi. in Ainger—are addressed to Coleridge, and contain a minute examination of the 'Ode on the Departing Year.' Nothing is more noteworthy in Lamb than the rapid ripening of the critical faculty, the development of which is, in ordinary cases, a gradual process, involving years of study and experience. Here, for example, while recognizing in the amplest terms the supremacy of Coleridge's lyrical genius, the youth of twenty-one lays his finger with unerring precision

on the weak places—the inequalities and insincerities—in “the splendid thing,” as he calls it. The exordium of Epode ii., he writes—ll. 103–20 in Dykes Campbell’s edition, p. 80—

“I most heartily commend to annihilation. The enthusiast of the lyre should not be so feebly, so tediously, delineative of his own feelings; ’tis not the way to become ‘Master of our affections.’”

To this Coleridge in reply seems to have cited the example of the Hebrew prophets; but Lamb persists:—

“I cannot be made to like the former part of that second Epode; I cannot be made to feel it, as I do the parallel places in Isaiah, Jeremy and Daniel. Whether it is that.....the rhyme impairs the efficacy; or that the circumstances are feigned, and we are conscious of a made-up lie in the case, and the narrative is too long-winded to preserve the semblance of truth; or that lines 5–8 in their change of rhyme show like art—I don’t know, but it strikes me as something meant to affect, and failing in its purpose.”

The criticism is sound, for in point of fact the lines objected to are, in the main, a purple patch borrowed from Sappho (Fragm. 2, Bergk), which Coleridge has gratuitously tacked on here, to the interruption of the rapid movement and logical evolution of the ode. Indeed, his version is scarce worthy of Coleridge; and many may prefer the more liquid, if less artful paraphrase by Aphra Behn in Gildon’s ‘Chorus Poetarum.’

Nothing could be happier than the plan of Mr. Lucas’s table of contents—if the execution had but been equal to the original conception! But here again the same spirit of impatience seems to have invaded the editor, to the injury of his work. In seven cases at least letters are marked as new which had already appeared in print elsewhere; Letter 39 is entered as reprinted from a volume (‘The Lambs,’ &c.) published in 1897, whereas it is actually taken from another and earlier source (‘Mary and Charles Lamb’), published in 1874; and, again, Letter 58, evidently a new item, figures in the list as an old one—in fact, is a regular Melchisedec of a letter, without apparent source or pedigree whatsoever. That flaws such as these should exist in the table of contents is a misfortune, for they disparage its general authority. The index also is an unequal performance. A few of the more important articles are carefully done, but there is a great deficiency both of names and page-references. Under the letter D, for instance, eighteen names are wanting.

Mr. Lucas’s is, on the whole, the best text of the letters that has yet appeared. Amongst the many corrections now introduced we may mention one in the postscript (by Charles) to a letter from Mary to Dorothy Wordsworth, postmarked “Nov. 13, 1810” (Ainger, 1904, i. p. 319). Lamb writes: “I have been *acquarous* now for full four days.” Here Talfourd and, after him, Mr. Carew Hazlitt and Ainger print: “I have been *acquaintance* with it now for,” &c. Those who would learn how far Talfourd thought himself justified in tampering with Lamb’s words would do well to compare the letter to William

Ayrton, dated March 14th, 1830, as it appears in Mr. Macdonald’s edition, with the text as given by Mr. Lucas. Here the honours lie with Mr. Macdonald, who was fortunate enough to obtain access to the original. The version printed by Mr. Lucas, which is that of Talfourd, Ainger, and Mr. Carew Hazlitt, is altered and mutilated almost beyond recognition.

There are not many misprints in these volumes. “Render,” for *undo*, occurs (p. 133, line 8). Read *massy* for “mass” (p. 610). “Front” (p. 648) may possibly be Lamb’s word, but, if so, it was certainly a slip for *font* (cf. pp. 616, 708). “Palloris” (p. 178) is a bad blunder for *Pallor*, &c. “Howitt” (*Howell*) and “boiled” (*broiled*), pp. 250, 283, are old mistakes, long since exploded, which ought not to have reappeared. “Black Backs” (p. 188) is nonsense; *Black Book* is unquestionably what Lamb must have written. Letter 508—an *epistola* to Barton—is one of those marked as having been collated with the original, yet here we find the impossible “*pruna nana evellens*” reproduced from the text of Mr. Carew Hazlitt, although the true reading, *varia*, appears in Mr. Macdonald’s text. We are sorry to see the absurd blunder “by Mary” for *by sea* perpetuated in Mr. Stephen Gwynn’s translation of the letter to Coleridge of October 9th, 1802; indeed, this version is hardly worthy of a good scholar. “I will be sure to observe diligently your Stuartial tidings” does not convey Lamb’s meaning successfully; “I will attend carefully to your orders respecting Stuart” seems to come a little nearer to the Latin. Again, in translating a phrase of the letter to Rickman dated October 3rd, 1828, “*utpote habenti mundum (quod aiunt) prae oculos [sic]*,” Mr. Gwynn appears to miss the writer’s meaning, which surely is: “The whole world, then, being (as they say) before my eyes,” *not*, “The world, then, being, as the saying is, beyond my ken.” Why again does he, or Mr. Lucas, print (p. 247) “*progredi* [?] *progre*di],” as if the first form was wrong? Lamb had considerable Latin, and has himself explained in reply to criticism on the point (p. 251), “*Progredi* or *progre*di I thought indifferent, my authority being Ainsworth.” Lamb was right, for Plautus (see ‘Cas.’ 5, 1, 9) is certainly as good a Latin scholar as Mr. Gwynn, and uses the longer form of infinitive. Mr. Lucas makes an ambitious but, as it seems to us, unsuccessful attempt to solve the puzzling paragraph beginning “*Istum Ludum*,” &c., in the letter to Coleridge aforesaid. He identifies “*Ludus*” with Charles Lloyd; but how it comes to pass that Lamb, by taking Lloyd as the subject for a jest, should thereby “alienate utterly the goodwill of the whole of the Columbian people,” he entirely neglects to explain. The paragraph is obscure, in the absence of the letter which elicited it. Possibly Coleridge had been finding fault with the Lancastrian school-system, already adopted in the United States (*Ludum Americanum*), and had recommended it to Lamb as a fitting subject for an epigram or a short jocular paragraph in *The Morning Post*. Lamb, in reply, plays upon the double meaning of *ludus*—“school,” and “sport” or “joke.” The passage

might, perhaps, be loosely rendered thus:—

“As to that school-plan, about the Yankee methods of which you croak at such a rate, I will not touch it, because it is as far as far can be from a joke, as jokes go nowadays. Indeed, where is the fun in estranging from ourselves the goodwill of the entire American nation, our cousins, for the sake of a single joke? What I’m looking for is a likely subject for a jest; but you keep hurling your Bells at my head.”

The main objection to this view of the matter—which is proffered for what it is worth—lies in the date of Lamb’s letter (October, 1802), which is earlier than that of any recorded deliverance of Coleridge’s, known to us, on the rival systems of Lancaster and Bell.

Here and there in the notes, which show a commendable zeal in their identification of obscure references, Mr. Lucas falls into error concerning matters of fact. Thus on p. 223 he writes: “Sir James Mackintosh was not in 1801 on the eve of departing for India.” In point of fact, Mackintosh was several times on the eve of departure for India before he actually left home to become Recorder of Bombay (1804). In June, 1801, Coleridge writes to Godwin: “The Scotch gentleman is to be Professor of Morals to the young Nabobs at Calcutta, with an establishment of 3,000*l.* a year!” The scheme, however, fell through; for on January 19th, 1802, Coleridge writes to Stuart from Stowey:—

“Tom Wedgewood, who has been with me at Poole’s, informs me that the Calcutta scheme is knocked on the head, and with it Mackintosh’s hopes in that quarter.”

Mr. Lucas, again, errs when he identifies ‘The American Farmer,’ a book lent by Hazlitt to the Lambs, with Gilbert Inlay’s novel ‘The Emigrants,’ 1793. The book in question is entitled ‘Letters from an American Farmer,’ by Hector St. John Crèvecoeur, and was written and published pseudonymously at Philadelphia, in 1774, by Benjamin Franklin. Hazlitt praises it highly in his article on ‘American Literature,’ published in *The Edinburgh Review* of October, 1829 (‘Works,’ ed. Waller and Glover, 1904, x. 314). In the note on Letter 514 (C. L. to Wm. Hazlitt, jun., September 13th, 1831), Mr. Lucas writes that “this is the only letter extant to the younger Hazlitt.” Here, undoubtedly, he is mistaken, for Mr. Carew Hazlitt prints in his edition a joint letter, of uncertain date, from Lamb and Emma Isola to his father. Mr. Lucas deserves praise for the courage with which he restores Lamb’s occasional (so-called) profanities; in one place, however, he shows an odd squeamishness in suppressing what is, after all, but a harmless sally of fun. In a letter to Manning which is not to be found in the editions of Ainger, Mr. Carew Hazlitt, or Mr. Macdonald, Lamb writes:—

“By the pleasantries of Fortune, who likes a joke or a *double entendre* as well as the best of her children, there happens to be another Mr. Lamb (that there should be two!) in Mitre Court. [Here Mr. Lucas stops short; whereas the original proceeds:—] His duns and girls frequently stumble up to me, and I am obliged to satisfy both in the best way I am able.”

Perhaps the only line of Lamb’s one might fairly wish to blot is that in which he

speaks of "sulky Fanny Imlay, *alias* Godwin." Amongst a few admirable *dieta* which appear for the first time in these volumes is the following on Shakspeare. On the need of a legibly printed edition of the plays Lamb observes:—

"Shakespeare is one of the last books one should like to give up, perhaps the one just before the Dying Service in a large Prayer-book."

One of the very few quotations which the editor has failed to trace to their source is "Tower above tower, a massy structure high" (p. 788). This is an instance of a composite quotation, made up of Milman's "Tower above tower, one pyramid of flame" ('Belshazzar'), and Milton's "In Heav'n by many a Towered structure high" ('P. L.', i. 733). "Lines 'not less erring' than her words" (p. 608) is a reference Mr. Lucas has failed, he notes, to trace. Is not the phrase a reminiscence of Lamb's own remark concerning Tipp in the essay on 'The South Sea House,' "His pen was not less erring than his heart"? Perhaps he may have been teased or censured for using this phrase, and repeated it with that wilfulness which was one of his chief charms.

For an accurate and complete edition of Lamb's correspondence we must await the "coming of a milder day," when the rival publishers shall be content to join their forces, and give to the world the complete series of letters, edited by a competent scholar. May this blissful consummation speedily arrive! We have no desire to enter into odious comparisons concerning the merits of the editors whose work is now to be had, but it seems evident to us that the new man, when he comes, ought to be clear of cliques and coteries, and have access to all possible sources of information, printed or unprinted, ought to be a good classical scholar, ought to have as much time as he likes for his work, and ought finally to receive every support in his determination to print all that Lamb wrote as he wrote it, whatever the pedant, the Protestant, or the public may think.

THE AUTHOR OF 'JOHN INGLESANT.'

Life and Letters of J. H. Shorthouse. Edited by his Wife. 2 vols. (Macmillan & Co.)

WE find here a brief thread of memoir interweaving and connecting various letters. It was the only way to adopt in the case of a man whose life was so quiet and uneventful as Mr. Shorthouse's. A man given up wholly to literature is difficult matter for biography; but Mr. Shorthouse's literature was pursued in the intervals of business, and the methodical combination of the two leaves singularly little scope for colour or incident. He was really that phenomenon not infrequent in the history of letters—a man of double mind, not a *littérateur* by profession, who finds vent for his meditative side in one book, and leaves that one book as his true literary memorial. Mrs. Shorthouse has given us, doubtless, what could be given—a quiet, unpretentious, domestic narrative—but it is inevitably domestic, and, apart from the record of one great literary success, is as the life of many provincial business men with cultivated tendencies. For it is not only domestic, it is

further a provincial domesticity. The pith of these two volumes lies in the letters and literary remains.

Nor will the letters rank among distinguished letters; we do not say with those of Lamb, or the Brownings, or Byron, or Stevenson, or the other great and vivid letter-writers of an age not distinguished for letter-writing, but with those of Coleridge, Shelley, or others in whom the personality gives interest to letters not themselves strong in style. They are the letters of a cultivated man, with ideas of his own, and as such good and interesting to a certain degree. But they have no salient originality, no piquancy of personal flavour. To lovers of 'John Inglesant' they will be interesting, in so far as they shed light on the character of the author of 'John Inglesant.' They become, in fact, a portion of the memoir.

As so often happens in an uneventful life, which ultimately becomes hemmed round by routine, the most interesting portion of the memoir is that relating to childhood and boyhood or early youth. From the beginning Shorthouse was something of a contradiction, a strife between hereditary circumstances and personal qualities which also seem to have been in part hereditary. He repeated, in fact, on a smaller and less uncompromising scale, the evolution we witness in men like Ruskin (who, it is not surprising to learn, was among the authors that influenced him). A Quaker, the descendant of Quaker manufacturers, he was foredoomed to Quakerism and a prosaic business life. Yet his grandmother was an intellectual woman of literary tastes, and both his parents, but particularly his mother, had some share of imagination and were fond of romances. As often chances, the qualities and tastes inherited specially from the female line became intensified in the boy, and conflicted with what appeared his ancestral destiny. But only in the matter of religion was the conflict pursued to a logical issue. In regard to business he contrived a successful compromise, pursuing amateur studies of literature when his day's work was ended. Had his literary vocation been complete, such a compromise would have proved unworkable.

The blend of imagination and religious enthusiasm which characterized his writing appeared from the first. As a child he thought Christ the most loving and beautiful being that ever walked the earth. When he went into the country, waking in the room of an hotel or lodging-house, he would delight himself with the new pattern of a wall-paper, and, watching the clouds cross the sky, would realize the deeper joy of God's presence everywhere. Later, as a boy of sixteen and upwards, he showed the literary side strongly. With his female cousins, one of whom supplies her recollections, he read Tennyson much, while Hawthorne was another very favourite writer. He had something of the moods and also of the sedentariness of imaginative youth. While his cousins pursued amateur science among the clefts of the hills he would lie on the grass, watching the stream emerge from the foot of the hill. At such times he was now silent and bored, now communicative, but always full of thought. Characteristically he loved not mountains,

but peaceful and rather dreamy scenes. On his holidays with them he read 'Rokeby' in Greta woods and by Mortham's tomb, as an imaginative youth was bound to do. But when he talked his dreaminess fell from him; he was eager and brilliant; and opposition roused him to vigorous argument. During this time he seemed to attend to business only when he had nothing else to do; and the symptoms are those of anything from a poet downwards. But his imagination thus early had a decided cast. It was the historical imagination, the imagination of the descriptive historian or the historical novelist. He was no mere dreamer in green landscapes; he loved the streets and their panorama of humanity; he, like Browning, would "paint man, man, whatever the issue." Like Browning, but not in Browning's way. Thus early, he had reconstructed to a remarkable degree the life of historic England in its towns. Old maps delighted him; and this was hereditary, for his father shared the taste. Old chroniclers and ancient contemporary memoirs he read eagerly. In these ways, though he lacked formal education, his self-culture proceeded apace from childhood. That formal education lagged somewhat we have a glimpse in a letter he wrote during a holiday to his cousin:—

"There is a large family of children next door, with a very pretty governess, who is at this moment playing on the pianoforte. I want papa to get me a governess to teach me spelling, but he won't agree that I should choose one myself, and I tremble at the thought of some into whose clutches I might happen to fall. He says he thinks it would be a very good thing, and if he'd let me choose I should be decidedly of that opinion."

Seeing that young Shorthouse was at this time nineteen, one can understand his proviso, and that upon such condition he should eagerly embrace the idea of a governess. The doubt whether he might not also eagerly embrace the governess perhaps explains the paternal dissent from his proviso. His tendencies, be it said, did not at all that way lie. It was in other matters that he somewhat dismayed his puritanically trained cousins. His mind, working away from its environment, had conceived hostility towards the radicalism in which they were trained. He even contrived to sunder Charles Kingsley's religious liberalism, which he accepted, from his political liberalism, which he abhorred. It is a small, but characteristic matter that, even in dress, he had so far broken from the Quaker idea as to seem in his cousins' eyes exaggeratedly fastidious. It is the same natural Tory, aristocrat—call it what you will—who writes unconsciously to his cousin about the "stupid common people" that scrawled their names in the ruined church of Llandudno—a double offence, against the historic sense and his growing religious conservatism.

He belonged, in fact, to those whom we may call intellectual Conservatives; to that conservatism of the mind and imagination which bursts through the swaddling-bands of heredity, so powerful with other men, which refuses the plastic influence of environment, all-powerful with other men; even as Shelley's native radicalism defied the pressure of his aristocratic heredity and

environment. This brought the evangelically bred Ruskin to say before his Oxford audience, in the most casual way, "we Catholics" (applying the phrase to art). This brought the Quaker-bred Shorthouse to much measure of sympathy with Little Gidding, the community in which Tractarians found their spiritual ancestors. His literary instinct, we have said, contrived a compromise with his business ancestry and *milieu*. His spiritual instinct, after his early and happy marriage, carried him out of Quakerism into the Established Church. Yet it may be questioned whether the "sacramental Christianity" (a somewhat vaporous and indefinite thing, though he was ever ready to define it) into which he finally crystallized was not itself a compromise. In our view he was, with his mixture of sobriety and enthusiasm, imagination and contented middle-class domesticity, his birth and his personality, almost necessarily a compromise in the flesh. We are most of us compromises, but he, perhaps, especially so.

To follow this out would be to consider him too curiously—more curiously than we can here do. Nor are all the materials in his wife's pages. As we have said, after the portion dealing with his early years the memoir becomes mainly the record of a very domestic middle-class life. That record is broken for a moment by the publication of 'John Inglesant,' with the inevitable London journey and lionizings, which are like unto most lionizings, and give no illuminative glimpses of the great men, from Gladstone downwards, whom he met. The book was a work of love and of a life, written in the after-business leisure of several years. Issued privately, it roused the interest of an Oxford reader, who recommended it to Mr. Alexander Macmillan, and he made overtures to the modest author for its public presentation. The success that followed was the last thing ever dreamt in the writing of it. But Shorthouse the author has here mainly to be gathered from the letters and remains. Of the letters we have expressed our opinion. Some of the youthful letters interest, not only from their union of literary enthusiasm with strong religious sincerity, but also because they show how early Shorthouse had formed his own views in his special province of history. At nineteen he condemns the historical shallowness of the then received Macaulay, and is confident he shall have small difficulty in attacking that writer's essay on Hampden, "since it contradicts itself." The later letters are, perhaps, most generally interesting when they touch (as they often do) on literary themes. The best of these, and (to our mind) of all the letters, is a very thoughtful and stimulating epistle to Matthew Arnold, whom he addressed as a stranger, before the publication of 'John Inglesant.' He urged on Arnold the writing of a great work, and sketched the principle on which it might rest:—

"All history is nothing but the struggle of the divine principle to enter into the life of humanity.....But the contrast between the divine love and our sacramental hours and the everyday life of ourselves and others is so

appalling, that the question that seems forced upon us is, 'Is the Christ we have sufficient for these things, or look we for another?'"

He then draws out his peculiar conception of humour "in the very highest sense," as an enthusiasm for humanity as it is, not as it might be (which is the preacher's enthusiasm). It studies man in the circumstances of his existence, and because of these circumstances. To it

"human nature appears at once in its essence too noble, and in the circumstances of its individual daily life too paltry, for any feeling but that of compassion."

This enthusiasm it seeks to instil in others. But most such writers have been satisfied with their immense understanding of human life, neglecting the divine principle which seeks to enter into it.

"Cervantes and Jean Paul Richter have come nearest to this conception of Humour. But the one positive exception to the neglect of the divine principle is Cervantes, in 'Don Quixote.' This, as it seems to me, masterpiece of philosophic humour is, as I understand it, nothing but a representation of the struggles of the divine principle to enter into the everyday details of human life; and the master work of it appears in this, that the divine is represented to us under no clumsy *machina*.....but the reader himself is made to enter into the struggle, and in most cases sides, as he does in life, with the commonplace and the material against the enthusiastic and divine; and so unfaltering is the genius of Cervantes, that this is carried to the grave itself; before which, talked down by commonplaces and crushed by worldly good sense, Quixote acknowledges his madness and confesses his life to have been a mistake; this is unspeakably sad, but it is true."

Cervantes would be perfect did he not regard only the failure of the divine. It does not always fail, nor is its votary always reckoned mad. This reconciliation, unaccomplished even by Cervantes, the synthesis of revelation and humour, Shorthouse thinks Arnold could achieve, and urges it on him.

The long letter which perforce we have done little more than epitomize is suggestive not only in itself, but also because it adumbrates an unfulfilled critical faculty, further indicated by some of the 'Remains' which compose the second volume. For this reason we cite it, because it unites and illustrates his best in two different kinds. In fact, the essay on humour, among the most successful of these 'Remains,' is nothing but an expansion of the letter; nor do we think it has profited on the whole by expansion. Even the letter has much redundancy of expression; and in mobilizing his ideas (so to speak) for the essay form, Shorthouse is apt to handle them unwieldily, till their first force evaporates. The essay on 'Self-Denial in Art' (by which he intends painting) suffers through similar lack of practised skill. It anticipates the counsel of renunciation enforced by a later essayist; and opens excellently, with suggestive use of the Greek restrictions on the compass of the lyre. But when he comes to suggest remedy for modern licence, the depth of reflection gives place to trite and inadequate recommendations. An inexperienced desire for completion leads him on after his thought has ceased to be effectual. Yet both essays give promise of a true, if undeveloped critic.

Very thoughtful and stimulative is also the essay on Wordsworth's 'Platonism,' the most finished of all, though we cannot invariably follow Shorthouse in detail, where his interpretation seems at times unsound. On the other hand, some of these papers are very slight and incidental; while the tales and other *disjecta membra* will scarcely augment his reputation. The net cast has been more wide than discriminating, and all size and value of fish are brought to the surface. The book, in fine, shows unsummed potentialities, and increases one's respect for the cultivated, meditative, profoundly sincere and restrained character of the author; but it leaves his literary fame as it found it, based on 'John Inglesant.' It further helps us to understand how and why he was mainly a man of one book; that 'John Inglesant' was in effect an exposition of himself and his inner life, the life behind and beneath his business life. Which is indeed the explanation of most reputations built on a single book.

NEW NOVELS.

The Red Crawl. By Alfred Tresidder Sheppard. (Macmillan & Co.)

COMPARED with the general average of historical fiction, this novel must be pronounced a decided success. It is instinct with that irresponsible joviality which is of such value in any attempt to catch the spirit of a rough and stirring time, and with the closely allied power of presenting a strongly marked and grotesque personality in a life-like manner. The choice of a period so rich in strange persons and strange events as the reign of old Friedrich Wilhelm of Prussia is, in view of the author's peculiar gifts, much to be commended. Amongst people who, like his nominal hero and heroine, are neither ludicrous nor eccentric, he is scarcely at home; but the portraits of Gundling and Fassmann, those worthy members of the amazing Tabaks-Collegium, are drawn with much skill on the lines of such facts as are actually known concerning them. Still greater praise is due to the Countess-Dowager here pictured, an inspired conception of a type of old lady which has become extinct in our dull and decorous generation. The chronicle of her words and actions, especially in her delightful encounter with the crazy king, wins our pardon even for the truly terrible comic Irishman who figures among the Potsdam giants.

Sandy. By Alice Hegan Rice. (Hodder & Stoughton.)

THAT Mrs. Wiggs could have no worthy counterpart was self-evident; her individuality was too finished to become a type for variations, and the same may be said, in a lesser degree, of Lovey Mary. It would be idle therefore to complain that Sandy is not on the level of either of these, or that the Irish-American stowaway is a trifle too charming, a little too unfailingly favoured of the gods in his upward career of love and honour. His personality is undeniably attractive, and, allowing for excusable partiality in the mind of the author, who can say that his character and career might not be the consistent outcome of the two com-

bined races and the traditions from which he is sprung? The standard of Mrs. Wiggs must in this case be ignored, and due respect shown for the discretion which has led the author to forsake the Cabbage Patch for other, if less original, localities and personages. The story is a good deal more than readable, and has its full share of that indefinable charm which characterizes all her writing, a charm which may best be compared to the delicate fragrance which pervades a well-kept and old-fashioned garden.

The Tyranny of the Dark. By Hamlin Garland. (Harper & Brothers.)

IN its plot this story rather suggests a prose version—elaborated, of course, and altered in detail and background—of Browning's 'Sludge, the Medium.' It is a good and interesting tale; but perhaps it suffers a little from the vehemence of its author's contempt for what is respectfully called psychical research—for all that the man in the street means by the word *spiritualism*. The story opens in romantic style with the picture of a beautiful young girl sitting alone among the peaks and boulders of the Great American Divide, a mile or two outside a small mining township. To her, or to the township, comes a young man of science from one of the Eastern colleges. He is roughing it in the wilds by way of passing a vacation, and, attracted by the girl's beauty, proceeds, in free-and-easy Transatlantic style, to make acquaintance with the heroine and her mother. He finds himself involved in a curious set of circumstances. The girl's mother is a convinced spiritualist. As a child, the girl showed symptoms of what one kind of observer would call an hysterical temperament, and another, remarkable psychical acuteness. This quality—altered, curiously enough, to robust general health—was religiously fostered by the mother. The girl herself was full of healthy rebellion against the "manifestations." Then a young clergyman came to the township, and after a short time lost his wife there. He came to believe that he could be placed in communication with his dead wife through the mediation of the girl. Thenceforward two strong influences, his and the mother's, made for the cultivation of this side of the heroine's temperament, always more or less against her own instincts and desires. With the young professor of science at hand some of the resultant complications may easily be imagined.

A Prima Donna's Romance. By F. W. Hayes. (Hutchinson & Co.)

IN telling a story that depends for its interest solely upon action and adventure it is not easy for the author to keep up a semblance of probability, unless he invokes to his aid some stirring historical conditions. He may, it is true, disarm matter-of-fact criticism by placing his characters in a frankly unreal kingdom. But Mr. Hayes in his latest work adopts neither expedient, and lingers but a little space in the mountain fastnesses near Athens, where exciting things are very likely to happen. The action is chiefly laid in modern London, Paris, and the English Lake country. The twin heroines,

supposed to be the daughters of a Greek brigand, undergo hairbreadth escapes even in civilized regions. "It's a very curious thing," naively observes one man to another, "that you should save each sister's life within five minutes of first seeing her"; and it certainly is, as he says, remarkable that the young engineer should rescue one of these ladies from a mass of burning scenery at a Brussels theatre, the other from an unusual sort of ghyll in the Lake district, by way of introduction. The brigands, who pervade the scene more or less, carry things with a high hand, and we dream of M. About's immortal hero, the Hadgi-Stavros of our youth. But if the reader can be content—and why not for once?—to accept the marvellous, he will find the story graphically told, blameless in purpose, and never dull.

The Silver Key. By Nellie K. Blissett. (Chapman & Hall.)

THIS romance of France and England in 1689-70 has some merit. The author has grasped the spirit of the times, and there are pleasing pictures of Charles II., whom it is the oft-claimed privilege of novelists to represent in the most amiable light, and of his sister Henrietta, while of the characters it may be said that they are living men and women well representing the manners and customs of their age. It is, however, irritating to find so dull a hero that he fails to see until the nineteenth chapter what has been patent to every reader since the fourth. Apart from this rather serious blemish the story is well written, and makes pleasant reading.

The Rose Brocade. By Mrs. Philip Champion de Crespigny. (Nash.)

THIS is a lively enough story of a maid of honour at Leicester House in the early part of the nineteenth century. The chief interest is caused by the somewhat well-worn expedient of marrying the heroine to an unknown pseudo-highwayman in the first chapter. Of course he appears again at Court, and is recognized by his wife, but fails to recognize her, till at last the heroine, dressed as she was on the fateful night in a rose brocade, refuses to give evidence against him in a court of law on the ground that she is his wife. It is a lightly written little story, but none of the characters has enough individuality to excite more than a faint and passing interest.

Sins of the City. By William Le Queux. (White & Co.)

THIS narrative is a good specimen of the sensational story, and fairly well described in the sub-title as "a story of craft, crime, and capital." The financier who acts the chief villain is Italian, and mixed up with a secret society and another Italian, who relentlessly pursues him. Mr. Le Queux manages the threads of his story well, ending strongly, but his figures are not more than puppets, and we look in vain for any character-sketching.

A Gendarme of the King. By Philip L. Stevenson. (Hurst & Blackett.)

THE Seven Years' War is Mr. Stevenson's theme, his hero a Scotch gentleman in the

Prussian service; and the great Frederick himself, along with other historical personages, takes part in the action of the story. The dry bones seem to have been carefully put together, but it cannot be said that they live. We find enough and to spare of battles and hairbreadth escapes, of torture and imprisonment, of love and jealousy. But no single character or occurrence takes hold of our imagination, and our feeling at the close is not one either of satisfaction or exhilaration.

Dorothy Tuke. By Edmund Downey. (Hurst & Blackett.)

THIS is a tale connected with sea life, a good and interesting story of a quiet, unpretentious sort, the writing of which is reminiscent of the leisurely three-volume days, when cleverness was not so common as it is to-day, and if readers were less fastidious with regard to manner they were apt to look for a great deal more matter in a novel than is the fashion now. The heroine, while still a child, becomes owner of a substantial barquentine as the result of the death of her father, a silent, unresponsive man, who had achieved the position of a master of his own craft by virtue of sheer hard work and economy. The vessel is left to the management of her mate and second mate, who are entrusted with the task of running their dead skipper's ship for the benefit of Dorothy. One of them is a middle-aged rascal, whose sole aim is the accumulation of money; the other, a romantically inclined young fellow, who falls in love with an abstraction, the ideal picture of his "owner." Dorothy, upon her coming of age, receives the impression that every one concerned with the barquentine she has taught herself to love and treasure is bent only upon deceiving her. Under another name, and in the guise of a disinterested invalid, she makes a voyage in her own ship, and learns the truth regarding those responsible for the management of her property. Incidentally, we have pictures of a certain kind of sea life, which have unmistakably been drawn from first-hand experience, and drawn with unpretentious ability.

Mr. Chippendale of Port Welcome. By Charles Fellows. (Hutchinson & Co.)

IT may be said at once that this curious book is particularly well worth reading: first, because it is genuinely entertaining, and, secondly, because it conveys a good deal of a kind of information of which Englishmen stand greatly in need. Port Welcome, in Cook's Island, represents an Australian settlement, and the book is a picture of life there. The author shows small regard for literary convention, and his book is without definite shape and finish. He has made no study of the art of construction. He writes in the first person, as a commercial traveller whose business frequently took him to the Port Welcome of the title. But if the writing is not rich in literary grace, it is full of sincerity, and has the notable merit of straightforward simplicity. The author is generous with the wealth of material he has in hand, Mr. Chippendale is a modern Micawber, with a wife of a far more articulate sor

than the good lady who shared the name and fortunes of his great prototype; an amiable, if ordinary son; and a daughter of rare good nature, virtue, and simplicity, a perfectly genuine type, and well realized here. Thus Mr. Fellows challenges comparison with notable literary productions, and his work, amateurish as in some respects it is, endures the test remarkably well.

Tolla the Courtesan. By E. Rodocanachi. (Heinemann.)

MR. FREDERICK LAWTON has translated this work from the French, and is to be complimented upon the discernment and adequacy with which his task has been accomplished. The book is a sketch of private life in Rome at the beginning of the eighteenth century, and is written entirely in the form of letters between lovers separated by the length of Italy. These letters describe at length, and with an antiquary's enthusiasm for detail, the amours of Tolla Boccadileone with the Prince Constantine Sobieski and with Don Gaetano Cesarini, as seen by the French lover who writes the letters, and whose dalliance with the beautiful Tolla, though tolerably innocent, provokes at length jealous doubts in the mind of his own absent mistress. The author claims that he has too little imagination, or too much respect for historic accuracy, to have modified in any of their essentials the facts of his narrative, and he concludes the volume with a lengthy list of authorities studied and quoted in its compilation. And, indeed, the reader soon discovers that, if as a whole this chronicle of a great courtesan's loves is purely fictitious, it is yet sufficiently true in those details which go to the making of a sound historical picture. The author is to be commended, too, for his delicacy, for the book is perfectly suitable for general reading.

Les Nuages. By Ivan Strannik. (Paris, Calmann-Lévy.)

THOSE who have an all-devouring passion for the Russian novel will not be deterred even by the gloom of 'Les Nuages'; but it is not at the highest level of work of its kind.

SCHOOL-BOOKS.

The Dream of the Rood. Edited by Albert S. Cook. (Oxford, Clarendon Press.)—This is a most welcome edition of what must be considered one of the finest of Old English poems—though too little known outside the circle of scholars and students. In his introduction Prof. Cook gives an excellent account of the Vercelli book, in which this poem is contained, and goes on to discuss the still vexed question of authorship. Stephens's theory, with its ingenious but mistaken evidences from the Ruthwell Cross, that the poem is the work of Cædmon, is now no longer tenable, and Prof. Cook turns to the case for and against Cynewulf. The arguments of Dietrich in favour of the Cynewulf theory are presented at length, as are those of Rieger; while on the other side come the objections of Wülcker, Ebert, and Trautmann. Arguments on a subject of this kind are, as often as not, likely to be flimsy; as, for example, that of Ebert, which suggests that because the nails on the Cross are described as dark in 'The Dream of the Rood,' and in the 'Elene' as shining like stars or jewels, it is improbable that these two

poems are from the same hand. However, we are inclined to consider that, apart from similarities of language, which are frequent enough, one of the strongest grounds for ascribing this work to Cynewulf lies in its treatment of the Cross. This treatment is identical in spirit with that found in the 'Elene' and the 'Christ,' and certainly seems to point to unity of origin. This, together with the personal note which is evident in each poem, leads us to Prof. Cook's conclusion that in all probability Cynewulf is, in this case, the author. Various emendations are printed in foot-notes; the notes proper are full and interesting, and the glossary unusually helpful.

Tennyson's Princess. Edited by Ethel Fry. (Blackie.)—This is a useful edition, the notes being sensible and to the point. The annotator had, of course, many predecessors to help her, by whose work she has profited. The notes on Tennyson's style are not adequate.

Hakluyt's English Voyages. Selected and edited by E. E. Speight. With a Preface by Sir Clements Markham. (Marshall & Son.)—This is a very well-chosen book of extracts, calculated, we should think, to send any boy who has read it in search of the original. If middle-class schools still used reading-books it would be an excellent choice for an intermediate form, or a holiday task which would be a real pleasure. The drawings and maps by R. Morton Nance are very well done, being full of life and incident. Mr. Speight might have pointed out that much of his story about the elephant has its original source in Bartholomew Anglicus. Drake and Grenville, Frobisher and Raleigh, and a score of less-known adventurers are introduced to the reader in this fascinating volume, and tell their story, sometimes even in their own words, seconded by a few judicious notes of the editor and a glossary.

Landmarks of European History, by E. H. M'Dougall (Blackie), was written originally to meet the requirements of the syllabus adopted in Government schools and training-colleges at Cairo, where the author was engaged as a lecturer in history. We find in his pages a concise account of the great events which have combined to produce the Europe of to-day, and we congratulate Mr. M'Dougall on having produced a volume which will prove of great service not only to the senior classes of our secondary schools, but also to all who are interested in the development of national life. We should have liked a chapter on the history of Greece, for surely the check imposed by that nation on the invading forces of the Persians must be considered a landmark of European history.

Paul et Virginie. Préface de Melchior de Vogüé. (New York, Putnam's Sons; London, Dent.)—We notice under 'School-Books' this pretty little volume, though it is unprovided with notes, and apparently intended less "for the use of schools" than for adults interested in French literature. In his clear and useful introduction M. de Vogüé assures us that this once idolized classic has remained a favourite with the workgirls of Paris, and even now can boast its tribute of sympathetic tears. In England it is scarcely so honoured, yet, for children especially, there is an abiding charm in the picture therein presented of a state of society in which every one grows his own coffee and sugar and seeks his cabbage from the palmetto tree. We are indeed reminded of the immortal 'Swiss Family Robinson,' though the author of this last-named romance has sounder views than Bernardin de Saint-Pierre concerning the course to be adopted by a shipwrecked heroine.

French by the Direct Method, by T. Cartwright (Jack), is an adaptation of the German work of Rossmann and Schmidt. We have long been convinced of the artificial nature of the system adopted in most schools for teaching a foreign language. How often a pupil's disgust for French is aroused by the lengthy array of irregularities which he is told to commit to memory at an early stage of his acquaintance with that language! This is the inevitable result of the examination craze; to "the powers that be" must be assigned the blame, for the teacher has no alternative but to store his pupils' minds with the facts that he knows the examiners will require. The book under review is intended to lead pupils back to the natural method of teaching French, and by the use of such simple phrases as "montre-moi," "c'est," "est-ce," "voilà," &c., the beginner is at once introduced to the French names of the objects around him. The book is copiously illustrated to supply material for conversation, and the grammar is introduced by very easy stages. We consider it excellent for those who desire to acquire in the minimum of time a practical knowledge of French, to be of real service in conversation, as opposed to the usual examination French. For those who advocate the teaching of language by phonetic spelling the author has given a few examples; we think, however, that the script should have been accompanied by an explanation of the system.

The Teaching of Latin. By W. H. S. Jones, (Blackie.)—This is an eminently sane exposition of the "new" method of studying Latin and Greek. Mr. Jones is evidently a thoughtful teacher who has used his experience in elaborating many good devices for dealing with Latin classes in the earlier stages. His treatment lays no claim to be exhaustive, but most teachers will find something in these pages that they would do well to assimilate. His first chapter is a sensible statement of the use of classics in schools: the remaining three chapters discuss separately the three years of the Latin course of an average grammar-school boy between the ages of twelve and fifteen. The writer is to be congratulated on wisely limiting his subject to the class of school and boy mainly affected. After the recent controversy carried on in the pages of *The Times*, we need not follow Mr. Jones into his introductory essay. Horace (Epistles ii. 1) had to enter a vigorous protest against an age which

nisi que terris semota sulcasque
Temporibus defuncta videt, fastidit et odit.

Mr. Jones's arguments are meant for an age of which contempt for antiquity is the characteristic mark. He hits the nail on the head when he writes:—

"The pertinent question in estimating the value of any course of study is this: Does it increase the learner's stock of ideas, clarify these ideas, and arrange them into well-sorted and intimately connected groups, easily called into the foreground of consciousness when occasion requires?"

The questions are, of course, to be answered in the affirmative in regard to classics. In sketching a system the writer ventures the opinion that

"the average boy, with one hour a day for homework and school-work combined, can attain to the requisite standard in Latin at the end of a three years' course,"

but he happily premises that "a teacher who believes in his subject is a more potent instrument than any system." The important features of his first-year plan are *viva voce* lessons, use of diagrams and pictures, reformed pronunciation, marking of long quantities, and generally the accommodation of Latin lessons to the sense-experience of the class. "Things seen are mightier than things heard." Always use the inductive method: "Examples before rule"; and keep the work well within the power of the class.

The same principles are applied to the second year, at the end of which the pupil is nearly able to fly alone. On reaching the third year a boy with his six Latin lessons a week is to have one reserved for composition, one for an unseen, and four for the reader. With this distribution of time we entirely agree. By an inversion of the usual procedure, Cæsar should be reserved for the sixth form, as in the old Eton curriculum. So in the second year the teacher is to commence his lesson by giving a fluent translation of the whole. The use of plain texts should be begun as soon as possible. From the middle of the third year the method sketched approximates more and more to the traditional system, the details of which in its different departments Mr. Jones analyzes with considerable insight. There is little in his method or analysis with which we are in disagreement; but one doubt suggests itself: Is not the author over-sanguine about the rapidity of the average boy's progress?—

"After two terms, or at most a year, spent in the way described in the previous chapter, a boy should have thoroughly learnt Latin accidence up to and including the regular conjugations."

And again, in describing the scheme of composition for the third year:—

"First term.—Sentences illustrating syntactical rules.

"Second term.—Simple continuous pieces composed by the teacher and based upon the prose author being read at the time.

"Third term.—Continuous pieces from some textbook."

And once more, of the "unseen lesson": "To prevent hurry on the part of the class, sufficient time, say half an hour, should always be reserved for the fresh piece." Softly, Sir Sanguine! We wonder how many teachers have seen accidence and composition and "unseens" tackled by the "average boy" at this pace. Few, we think. To us it appears that little short of marvels are claimed for this method. The method is sound, but we would far rather have Mr. Jones's seventy pages of suggestion than Scott and Jones's 'First Latin Course' put into our hands as a guide to it. Until we have seen with our own eyes some speed trials we shall be sceptical as to the results of these three *anni mirabiles*.

An Abridged History of Greek Literature, by A. and M. Croiset, translated by G. F. Hefelbower (New York, the Macmillan Company; London, Macmillan), is to be commended. We noticed the French original, published in 1900, as one of the best short histories, and the translator has done well in making it available for the "students in the Secondary Schools" for whom it is intended. The book is of a weighty, clumsy size, more fit for the library than the class-room. The rendering is careful and competent, though not free from traces of foreign idioms. The references given to editions and translations have wisely been revised, and increased as regards English and German books. But we note that Prof. Hefelbower writes from an American standpoint and is nothing like thorough enough in his lists. Thus he refers to Long's version of Marcus Aurelius in a Boston edition of 1863, and does not mention F. W. H. Myers's article in 'Essays Classical.' In several cases the latest editions, German and English, are omitted, which seems a pity. Under Æschylus, Paley (1887) is the only English edition mentioned, and Mr. Morshead's excellent translations are ignored, though Plumptre's bald work is noted.

New School Arithmetic. By C. Pendlebury. (Bell & Sons.)—The old book on this subject by the same author has been for so long a favourite with teachers that the present new edition is bound to awaken much interest in mathematical circles. The most striking fea-

ture in it is the early introduction of the metric system, so that a boy may acquire a knowledge of the value of metres, grammes, &c., simultaneously with that of our English weights and measures. We notice that the new method of multiplication is adopted throughout—a feature which, in view of the attention now given to approximations, most teachers will welcome. The graphical illustrations will be found most useful in giving a clear idea of positive and negative values, fractions, &c. The chapter on approximations has been extended and improved, and we welcome the attention given to decimalization of money. The new sections on graphs, mensuration, and logarithms add considerably to the value of the book, which in this form is unrivalled. The examples in it are also published separately, with or without answers.

Elementary Algebra, by W. M. Baker and A. A. Bourne (Bell & Sons), is intended to follow, to a great extent, the recommendations of the Mathematical Association. The authors have endeavoured, by an unusually large number of varied examples, to compel even beginners to reason for themselves, instead of working out calculations mechanically. Much stress has been laid on the importance of checking results and of using approximations. The student will find in this volume all that he needs on graphical solutions of problems, this portion of the book being one of its most valuable features. The remainder theorem is freely used in finding factors, and the use of functional notation is introduced at an early stage. In the later chapters we find, in addition to the usual work on the progressions and the binomial theorem, valuable sections on annuities, exponential series, and indeterminate coefficients. For the University Locals and similar examinations we know of no other volume so well adapted.

A Modern Geometry (Theoretical and Practical), by G. A. Christian and A. Pratt (Allman), is one of the many attempts to produce a book to supersede Euclid, and we can safely recommend its use to students working for the examinations we have just mentioned. The authors have discarded many of Euclid's proofs in favour of more direct methods, at the same time omitting such propositions of the old-fashioned system as are now deemed superfluous. The practical exercises are selected with the object of teaching the essential principles of geometry, and though sufficient in number, they are not too numerous. In our opinion, the chapters on graphs and the use of squared paper are scarcely enough; but these can be supplemented by the teacher. The type and diagrams are very clear, the arrangement of the work is rational, and as a first book in geometry it deserves success.

OUR LIBRARY TABLE.

We are able to commend Mr. Maurice Baring's *With the Russians in Manchuria* (Methuen), of which we should discourse at length were it not already known to our readers from the appearance of Mr. Baring's excellent correspondence in *The Morning Post*. Mr. Baring does not write well, but he thinks well and observes well, and he can judge literary points in others—witness his account of the modern Russian drama. One curious fact brought out is the extraordinary popularity of Milton's 'Paradise Lost' among the Russian peasantry and private soldiers. The author noticed this throughout Russia. He afterwards bought a copy "at a small side station between Kharbin and Baikal." We doubt if a Milton could have been purchased during our war at a bookstall between Kimberley and Mafeking. *The Morning Post*

was looked on by the Russian officers as pro-Japanese, anti-Russian, and even blood-thirsty, but Mr. Baring's letters might be reprinted by the Peace Society, and will be to the taste of Mr. Methuen, his publisher, sometimes charged, on the strength of his own writings, with holding views similar to those of Mr. Baring, though expressed in better literary form. Here is a good war-picture:—

"A soldier near us had his pipe shot out of his mouth by a bullet. I shouted to him that we were in rather a dangerous place; he shouted back that he was much too hungry to care."

THE late Col. Henderson has left a high and deserved reputation. *The Science of War*, edited by Capt. Malcolm, and containing a brief memoir by Lord Roberts, is a collection of Col. Henderson's essays and lectures, and is published by Messrs. Longman & Co. Whether Henderson was a great military teacher is perhaps doubtful, although there is no doubt possible as to his literary powers. There have been many able men who have applied the principles of Napoleon and of Clausewitz to modern war. Whether the soldiers and sailors have been as successful as the civilians we are inclined to doubt. The essays of two civilians, Mr. Spenser Wilkinson and Mr. Thurstield, are perhaps more highly valued outside this country among military and naval men than are the writings of any of our soldiers or sailors. Henderson, we think, was perhaps greatest as a stylist, and his 'Life' of Stonewall Jackson is a pride of English letters. As a military teacher he was not steady, and in the present volume there are many contradictions. So, too, as regards style itself: some of the essays are admirable from that point of view, including his last work, of which the proofs were corrected in the Sudan just before his death; others are curiously loose in composition, and there are some expressions which are indefensible. Of the seeming contradictions, one—the most important—is perhaps not real. Grant's employment of his chief army in the American Civil War is described in words which are followed by these: "It was a machine, perhaps unskillfully used." The reader will imagine that the passage applies to Grant, but there are three other passages in which the breadth and soundness of Grant's strategy are commended in terms so high as to suggest that the words which we have quoted are not intended to apply personally to Grant. In the list of "great generals" of the Civil War, Henderson gives the order—Lee, Grant, Sherman, Sheridan, Stuart. Soldiers generally, but not invariably, put Lee above Grant, setting both high among the generals of the world. We are disposed to alter the order, and are convinced that that will be the ultimate judgment of history.

On modern tactics Henderson is thoroughly sound and sane, and does not allow himself to be carried away by his South African experience. On the future of cavalry he is also in accord with the best continental view. He is in favour of the addition of regular battalions of mounted infantry to regular cavalry, keeping both; and for the regular cavalry he is strongly favourable to the lance. Lord Roberts's introduction suggests that Henderson's South African experience had not had time to sink sufficiently into his mind. But we, on the contrary, believe that the best judgment of the military world is on Henderson's side in all these cavalry questions.

Coming to volunteers and general staff—for the two questions are connected in Henderson's writings—we find him a strong advocate of both. He considers the general staff more important to us, who largely depend on men not permanently organized for war, than it is to other powers. Henderson is fiercely in favour of manœuvres; but it is perhaps rather the fault of governments than "the reluctance

of Parliament to vote" the funds, which accounts for the deficiency in such operations at home. Henderson's defence of the volunteers is in terms so strong that it will please the advocates of the volunteer service; but it is not inconsistent with the diminution of numbers recommended by Mr. Arnold-Forster. The article on "foreign criticism," in which the courage of the British soldier in South Africa is defended against those who have written on the war, is not conclusive. We wish it were. We have noted but two mistakes. The Great Exhibition of 1851 is described as being held "in 1852"; and, while both Napier's are quoted correctly in other passages, one passage attributed to Sir Charles Napier is, we think, the most famous of the passages in W. Napier's 'Peninsular War.'

THE Linscott Publishing Company, of Toronto, issue in the United States and Canada, and Messrs. W. & R. Chambers in Great Britain, in "The Nineteenth Century Series," *Political Progress of the Nineteenth Century*, by the late T. Macknight, of *The Northern Whig*, revised and completed by Mr. C. C. Osborne. The preface states that Mr. Macknight was always a Liberal, but no one, Conservative or Liberal, would gather the fact from perusal of the text, which is written from the Ulster point of view, and not the Ulster of Mr. T. W. Russell. The book bristles with points of controversy, historical and literary; but we had best confine ourselves to actual error. Mr. Disraeli is called an early advocate of representation of the colonies in London by a council, on the strength of a speech "as early as 1872, when Imperial Federation.....was regarded as an idle dream." We should say that Imperial Federation was far stronger during the agitation of Sir George Grey, before that date, than it is now, while Mr. Disraeli had advocated some such plan a generation before the date named, and, like Lord Salisbury, grew to recognize the insuperable difficulties which colonial opinion offers to all such schemes. Bright, rather than Mr. Chamberlain, who is not named in this connexion, is put forward as the opponent of coercion and of W. E. Forster in the Cabinet of 1880-1. That this is not Ulster tenderness towards Mr. Chamberlain is proved by his being included by name with Mr. Morley and Mr. Bright as the chiefs of those who by their "rantings" showed themselves to be "demagogues, whom in a fit of mental aberration the nation mistook for responsible statesmen." The "Speaker's coup d'état" is ascribed to "Mr. Peel" in place of Mr. Brand. It is hard on "Mr. Errington" to declare that he "constituted himself" the representative of the Irish Government at Rome, inasmuch as Gladstone made him a baronet for the services he undertook and rendered. The idle story that the Redistribution Scheme of 1885 was given by Gladstone's Government to *The Standard* is resuscitated, although the suit which took place on the subject of the printing contract brought out the facts. Not "eighteen" but twelve seats were "additional" by the redistribution scheme. Lord George Hamilton's naval programme of 1889 is attributed to Mr. Goschen. Bradlaugh's doctrines as to certain relations are called "the most questionable theories of Malthus"—that blameless parson! Sir Salter Pyne is called "Payne"; and Zulfiar becomes "Zarfkar."

PROF. GEORGE WRONG, whose work we have often praised in connexion with the 'Review of Historical Publications relating to Canada,' of which, as Professor of History in the University of Toronto, he has so complete a knowledge, is responsible for a biography with a title, *The Earl of Elgin* (Methuen & Co.), likely to mislead some purchasers. It

is with the brother of Sir F. Bruce, with the head of the Elgin Mission to China, with the man whose private secretaries were Laurence Oliphant and Lord Loch, that Prof. Wrong deals. We have already had one Canadian life of Lord Elgin by an equally considerable Canadian writer, Sir John Bourinot; but Prof. Wrong has not confined himself to Lord Elgin's Canadian career. The greater portion of his volume is concerned with China, Japan, and India. In China Lord Elgin played a more showy, but a less important part than his brother, who has also left a great name at Washington as well as at Peking; and among the Viceroy's of India Lord Elgin has been eclipsed by his successors. There is little interest now felt in his career, excellent, and even admirable, as it was, and no necessity for us to go over its steps. The steady and upright policy pursued by Lord Elgin in Canada, although such as must have been pursued by any Governor, was accompanied by an unpopularity extending to mob violence and even serious riot in the early stages. It is a remarkable fact, in face of the historical foundation of the Canadian Protestant Conservative party on a United Empire Loyalist base, that the need for paying attention to Catholic French Canada led to a movement for annexation to the United States. Prof. Wrong says of Lord Elgin, "Even he was surprised when members of the Tory party, the party of traditional loyalty, took up the annexation cry." The discontent had not only a religious and racial, but also a commercial basis. Canada had just lost the greater part of her preference in British markets, and had in consequence abandoned discrimination in her own tariff in favour of the mother country. Another matter in which the discussions of Lord Elgin's time deal with subjects which are still before us concerns the Yangtze, up which he took a British fleet. Prof. Wrong tells us that

"it was his journey indeed that helped chiefly to fix the political tradition now established that the Yangtze valley is the British sphere of influence in China."

The repudiation by Germany of this doctrine has been so complete, and our recent insistence on it so feeble, that it is difficult to support the words of Prof. Wrong.

How Canada was Held for the Empire is, as its second title tells us, an account of the war of 1812, from the pen of Dr. James Hannay, and is published by Messrs. T. C. & E. C. Jack. The volume is chiefly about the land fighting on the Canadian frontier, and does not deal fully either with the naval battles or with the land warfare in other parts of the United States. The result is that the book is chiefly concerned with Canadian triumphs, and takes little account of the operations on American soil of Wellington's veterans from the Peninsula. The nineteenth and last chapter, entitled 'The Capture of Washington,' explains what happened in the little campaign which conferred the title of Bladensburg on the family of General Ross. Its last two pages mention "the expedition for the capture of New Orleans. A full description of this unfortunate affair is without the scope of this history." Dr. Hannay explains that it was an enterprise which had no connexion with the defence of Canada; but it was intended to have the same connexion with the defence of Canada as had the capture of Washington, and was a far more important military undertaking. A large force of the best British troops had been sent across the Atlantic from France. Alone among the troops that fought in the second American war, they were organized as an army and commanded by officers carefully chosen for the purpose; and their complete defeat, and return, disgraced, to England, too late for Waterloo, came near having grave conse-

quences in relation to the European situation. It reminds us of the worst of our defeats in South Africa to be told, as we are in the few lines of Dr. Hannay, that the valour of the American militia

"was not put to the test, for the entire loss they suffered was only six killed and seven wounded, so well were they protected, while the British loss was about two thousand."

These, of course, as is explained, were not the total losses of the expedition, but those of the unsuccessful attempt to storm breastworks outside New Orleans at a single point.

THE house of Calmann-Lévy publishes *La Question d'Égypte*, by M. de Freycinet, the announcement of which has excited much interest in advance. There is little to be said about the first half of the book, except that it forms an excellent history of the Egyptian question up to 1882. Almost the only point on which we should take issue with M. de Freycinet concerns the Khedive Tewfik, to whom he attributes "intelligence étroite." Even here we know that the majority of competent critics would side with M. de Freycinet against us. It was, however, the case that the Khedive showed considerable intelligence in a most difficult situation, while his timidity did not exceed that which most kings and statesmen would have displayed. When we come to the account of the Alexandria riots, we begin to part company with M. de Freycinet. He conceals the fact that a considerable number of petty officers and seamen of the French fleet were killed or wounded in the so-called massacre. He regrets, and attributes to England, the failure to announce "prompt intervention." He does not relate the energetic steps which were taken by the British Government to insist on punishment of the leaders, reparation by public apology, and payment of compensation to the injured and to the relatives of the killed; and he gives no particulars with regard to the inquiry which was immediately commenced, and which failed to reveal the complicity of the nationalist leaders. All these facts were material to the story; and from this point M. de Freycinet seems rather inclined to vindicate his own policy than to write history. Things are worse when we come to the account of our campaign, which is cut down to nine lines, with five lines of comment—short allowance in a volume of over 450 pages. The comment is in the following words:—

"The strange contest has been explained in various manners. The reason generally accepted is that a sort of understanding had grown up between the British commander and Arabi. The indulgence shown later on to the latter corroborates this hypothesis."

We suggest to our readers that this confirmation by M. de Freycinet of the ridiculous legend as to "the cavalry of St. George," by which is meant the employment of bribery to prevent the Egyptian army from fighting, is the adoption of a flagrant lie, which it is unworthy of M. de Freycinet to accept. As for the "indulgence" to Arabi, we now know that it was not without difficulty that Gladstone was able to save his life, while the perpetual imprisonment, to which the death sentence was commuted, was considered unduly harsh by French opinion.

When we come to the negotiations conducted by Lord Salisbury and Sir H. Drummond Wolff in 1887, and to the events of 1892, we find similar imperfection in the work. M. de Freycinet defends French pressure on the Sultan, to force him to reject the Drummond Wolff Convention for the evacuation of Egypt, on technical grounds, which are swept away, even in his book, by the healthy common sense of statements placed in the mouth of the then French Ambassador in London, but no more accepted by M. de Freycinet than they were

at the time by the Foreign Minister of France. As regards 1892, M. de Freycinet is not unnaturally silent on the pressure of the French financiers which made the French Government deliberately refrain from making that proposal to renew the Drummond Wolff Convention which Gladstone had publicly invited. The history of the various French expeditions now grouped in history under the name "Fashoda" is prudently abridged. The facts that the Marchand column had been only one of many, and that a determined attempt had been made to lead Abyssinians under French and Russian officers not only to, but also across the Nile, are material to the subject. Finally, M. de Freycinet, in spite of the recent Morocco Convention, has a concluding chapter, in which he declares the presence of British troops in Egypt to be not more legitimate at this moment than it was twenty years ago, and seems to invite Europe to raise the question.

The book displays the usual French carelessness about names. Sir H. Drummond Wolff's second name is in every passage but one, we think, spelt with a final t, although in one case correctly given. Sir Edward Grey is always "Sir Grey," except once where he is "Sir Edway Grey."

We heartily commend the first part of M. de Freycinet's volume as an accurate account of highly complicated negotiations, clearer than the still fuller history to be discovered in the intricate series of British Blue-books.

In *The Memoirs of Constantine Dix* (Fisher Unwin) Mr. Barry Pain has written twelve stories of a thief's operations, which are very readable, and may well serve to while away an idle hour. They are not, however, in any way considerable work. The thief—who gets retribution at the end for a murder—leads a double life, prides himself on the simplicity of his methods, and is known to the world as a lay preacher, who reclaims sinners from thieving and other vices. The contrast thus afforded is frequently introduced, but in a rather cheap way, it seems to us. We need, perhaps, hardly remind our readers that Mr. Pain writes very much better than the ordinary purveyor of crime and mystery.

We have received from *The Bulletin Newspaper Company* of Sydney a large gift-book containing drawings by Mr. Livingston Hopkins, who contributes to *The Bulletin* under the name suggested by the title of this volume, *On the Hop*. The volume, although it has only just reached us, is dated 1904, but a great many of the best pictures are of the time of the late Sir Henry Parkes, and are somewhat out of date, while all of them are more interesting in Australia than to us here. There are few Englishmen who possess sufficient acquaintance with the physiognomy of the colonial statesmen to recognize at a glance even Mr. Reid, whose features and personality lend themselves to caricature. Sir E. Barton is better known, because of F. C. G.'s caricatures of him during his visits to England, when the kangaroo was familiar to readers of *The Westminster Gazette*. Mr. Livingston Hopkins's work is even more uncertain than that of most caricaturists, but he is admirable when at his best. The taste of the readers of *The Bulletin* will, of course, permit a latitude in caricature less extreme than that of the Parisian boulevards, but much wider than that of the London daily paper.

MR. JOHN MURRAY publishes *Railways and their Rates*, with an Appendix on the *British Canal Problem*, by Mr. Edwin A. Pratt. Portions of some of the chapters are reproduced from a series of articles in *The Times*. The book is on the side of the railway companies, and an unsuccessful attempt is made to show

that such of them as have bought up many of the canals of this country have done their duty to the public with regard to the waterways.

SOME further volumes of Messrs. Methuen's "Standard Library" are just out: *Shakespeare's Works*, Vol. II.; Goldsmith's *Poems and Plays*; Gibbon's *Decline and Fall*, Vol. II. of Prof. Bury's masterly edition; Milton's *Paradise Lost* (Vol. I. of his works); and *Of the Imitation of Christ*, by Thomas à Kempis. This last is the translation (revised) of Dr. Bigg, who has managed admirably to combine clearness with dignity, but seems to us unduly archaic in punctuation. Mr. Sidney Lee supplies a prefatory note in each case, which is just what is needed, and the volumes are bound to continue the rapid success of the library.

WE have on our table *The Romance of Victor Hugo and Juliette Drouet*, by H. W. Wack (Putnam),—*Critical Times in Turkey and England's Responsibility*, by G. K. Lewis (Hodder & Stoughton),—*A Handbook of Cyprus*, compiled by Sir J. T. Hutchinson and C. D. Cobham (Stanford),—*An Academy for Grown Horsemen*, by G. Gambado (Methuen),—*The Final Transition, a Sociological Study*, by J. K. Ingram (Black),—*A Practical French Grammar*, by F. W. Aveling (Sonnenschein),—*Brahms*, by H. Antcliffe (Bell),—*The Poems of Lord Tennyson: Maud, and other Poems*, edited by A. Waugh (Heinemann),—*Library of Congress: Copyright in Congress, 1789-1904*, prepared by T. Solberg (Washington, Government Printing Office),—*Catalogue of the Sanskrit Manuscripts in the Library of the India Office: Part VII. Sanskrit Literature*, edited by J. Eggeling, Ph.D. (India Office),—*Franks Bequest: The Treasure of the Oxus, with other Objects from Ancient Persia and India*, by O. M. Dalton (Trustees of the British Museum),—*Lectures Françaises: Géographie et Histoire*, by W. M. Poole and M. Becker (Blackie),—*Concise and Practical Guide to Rome*, by L. D. Gordon (Lawrence & Bullen),—*The Golfers' Year-Book, 1905*, edited by J. L. Low (Nisbet),—*Gas Engine Design*, by C. E. Lucke, Ph.D. (Constable),—*A New Humanity; or, the Easter Island*, by A. Wilbrandt, translated from the German by Dr. A. S. Rappoport (Maclaren),—*Roger Trewinion*, by J. Hocking (Ward & Lock),—*Mixed Relationships*, by R. Rennison (Simpkin),—*A Legend of the Twilight*, by Ha Rollo (Burleigh),—*A Courier of Fortune*, by A. W. Marchmont (Ward & Lock),—*The Puritans and the Tithes*, by the late Rev. T. Hancock (S.P.C.K.),—*The Christ in the Teacher*, by J. H. Skrine (Simpkin),—*St. John: the Revised Version*, edited by A. Carr (Cambridge, University Press),—*The Christian, and other Poems*, by Margaret Cave (Mowbray),—*The Dance of Olives*, by A. Maquarie (Dent),—*The Ring of the Nibelung*, by R. Wagner: Part I. Prologue: *Rhinegold* (Owen),—*The Burden of Babylon*, by H. E. M. Stutfield (Arnold),—*Annales du Musée Guimet: Le Népal*, by S. Levi, Vol. I. (Paris, Leroux),—*Abhandlungen der Fries'schen Schule*, by G. Hessenberg and others, Part II. (Williams & Norgate),—*Romæ Carrus Navalis*, by G. A. Sartorio (Milan, Treves),—*Archivio Muratoriano*, Nos. I and II, edited by V. Fiorini (Castello, Lapi),—and *Déclassé*, by C. Pettit (Paris, Lévy).

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 Werminghoff (A.), *Geschichte der Kirchenverfassung Deutschlands im Mittelalter*, Vol. 1, 7m.

Law.

- Breulliac (M.), *Des Changements de Qualification par les Tribunaux Répressifs*, 5fr.
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Music.

- Cuvillier (C.), *Chansons de Route*, 7fr.

Bibliography.

- Mellottée (P.), *Histoire Économique de l'Imprimerie: Vol. 1, 1439-1789*, 7fr. 50.

Philosophy.

- Maurras (C.), *L'Avenir de l'Intelligence*, 3fr. 50.
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- Sébillot (P.), *Le Folk-lore de France: Vol. 2, La Mer et les Eaux Douces*, 16fr.

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 Lidzbarski (M.), *Das Johannesbuch der Mandäer: Part 1, Text*, 14m.

Science.

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 Ducoté (E.), *Le Servage*, 3fr. 50.
 Guérin (H.), *Le Baiser de la Déserte*, 3fr. 50.
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THE HARVARD MEMORIAL WINDOW AT ST. SAVIOUR'S.

30, Little Russell Street, W.C., May 30th, 1905.

PROBABLY Canon Thompson, for so many years the devoted custodian and upbuilder of London's latest cathedral, little suspects that he owes the most recent beautifying gift for his beloved and venerable fabric to a curious incidence of Lord Lindsay's pet "progression by antagonism." Such, however, is the fact. Last week Mr. Choate, as a parting gift commemorating the close of his six years' memorable occupancy of the United States Embassy at the Court of St. James, unveiled a memorial window to John Harvard in the presence of a distinguished company, including Archbishop Davidson. This is how it all came about.

Just twenty years ago my friend Mr. Henry Fitzgilbert Waters gave to the world, through the medium of the New England Historic-Geographical Society, his remarkable identification of the parentage of the Rev. John Harvard, the youthful Puritan whose princely legacy induced the Commonwealth of Massachusetts to adopt his name for their newly founded State college, now the world-famed Harvard University. In his printed report Mr. Waters, after showing that Harvard was baptized at St. Saviour's, November 29th, 1607, and that his father and two brothers were buried there in the terrible plague of 1625, goes on to remark:—

"All, however, I think, were buried in the church. As I passed through this venerable edifice, once the

place of worship of our modest benefactor, I noticed the great window in the South Transept was of plain glass, as if Providence had designed that some day the sons of Harvard should place there a memorial of one who is so well entitled to their veneration."

Strange to say, this broad appeal came to nothing, although the discovery of Mr. Waters was widely heralded in many lands. Possibly certain bitter jealousies in Boston from rival organizations, over such a long keenly-pursued personality as that of Harvard, shrouded from the first in complete mystery, may have accounted for the failure of Mr. Waters's suggestion. More, however, of this failure was probably due to an unfortunate petty controversy, in which *The Athenæum* played an important part. A local Southwark antiquary, having stumbled on the name of Harvard, had constructed an entirely erroneous theory about John. The indiscretion of a minor official of St. Saviour's enabled this gentleman to hastily amend his notes, after Mr. Waters had been to St. Saviour's and identified John's baptism, and then to rush into print without any semblance of proof, as if he had made an independent discovery. The whole story is set forth by the late Mr. Hassam, of the New England Society, in *The Athenæum* for January 2nd, 1886. The public do not go into the pros and cons of technical details, and are apt to lose interest in disputed matters which are purely of sentimental importance. The memorial project fell through. Some eight or ten years ago, when I happened to be strolling through St. Saviour's, I accidentally got into conversation about the church with Canon Thompson, and he mentioned to me how ungratefully he had been treated by the many sons of Harvard, having kept purposely for several years a special window open to them to use as a Harvard memorial. He said, however, he had waited quite long enough, and was about to utilize the window for other memorial purposes. Two or three years ago I happened to mention this conversation to Mr. Choate. Mr. Choate made no remark, and I had almost myself forgotten the matter; when I was astonished to see the announcement by Reuter that a Harvard memorial window had actually been shipped from New York, given by Mr. Choate. Mr. Choate is a forceful man, who, when he has a purpose, says little, but does things, as in this case, doing alone what all the sons of Harvard failed collectively to do. The allotted window had long been filled up, as threatened. All things, however, always work in the end for the best in this best of all possible worlds. The long delay has given John Harvard a chapel and a shrine to himself. It is appropriate that this splendid gift was given by a fellow-townsmen of Mr. Waters, both being sons of Hawthorne's historic Salem, the mother town of Massachusetts. Moreover, Mr. Choate and Mr. Waters were class-mates together in Harvard's distinguished class of 1855, which included Louis Agassiz and Bishop Phillips Brooks. It is a remarkable fact that the two colonial patri-monies which enabled the establishment of the two great New England rivals, Harvard and Yale, both came from the Southwark end of London Bridge, and chiefly from St. Saviour's. Harvard's inheritance from his mother is fully set forth by Mr. Waters. Although Mistress Harvard (Katherine Rogers) was a daughter of Stratford-on-Avon, the home of her childhood being at this day the most beautiful Elizabethan relic of Stratford, she derived the chief means which she bequeathed to her son, for him to use in his endowment, from the dowers of her several marriages with Southwark tradesmen. On the other hand, the real founder of Yale College, Nathaniel Lynde, inherited his means from quite a network of Southwark grandsires—to wit, Roger Cole, the chief citizen of St. Saviour's and executor of Edward Allen, his son-in-law; William Lock, proprietor of Merton Abbey; and John Newdigate, or Newgate, the richest

of the founders of Boston in 1630, who was himself born on the southern end of London Bridge. The reasons which sent Harvard and these others across the sea, the romantic inter-lacing of antagonistic but closely related players and Puritans in this teeming bit of old London, the still remaining fragments of some of the very walls of the Clink Prison, into which Laud threw John Lothrop and all his congregation, and the infinite other number of early colonial associations of Southwark, form, in the words of Southwark's most illustrious citizen, "a whole history." LOTHROP WITHINGTON.

TWO IDENTIFICATIONS IN GRAY'S LETTERS.

Fiveways, Burnham, Bucks, May 26th, 1905.

SINCE writing my note under the above heading (*Athenæum*, May 20th, 1905), I have been informed by Col. Prideaux that he had already discovered Lady Fawkener in the "Lady Fr." of Gray. Col. Prideaux was kind enough to send me the number of *Notes and Queries* (November 21st, 1901) in which his discovery was published, and I regret that the fact that he had anticipated me had entirely passed from my memory when I wrote my note.

HELEN TOYNBEE.

'THE FAIR JILT.'

IN Lord Harrowby's library at Sandon Hall I have recently come across a small volume which I believe to be the first edition of Mrs. Aphara Behn's novel 'The Fair Jilt,' dated 1688.

It is not mentioned in the Grenville nor in the General Catalogue of the British Museum, nor in Watt, Lowndes, Hazlitt, 'Book-Prices Current,' or the 'Dictionary of National Biography.' In the last-named work Mr. Gosse states that "original editions" of Mrs. Behn's writings "are now unusually rare."

The only mention of this edition that I have found is in vol. ii. (just out) of Prof. Arber's valuable 'Term Catalogues,' under the date Hilary Term (July), 1688.

In 1886 an edition was published in "The Temple Series," on the title-page of which occur the words: "Reprinted from original edition in the British Museum." This so-called "original" is doubtless the first edition of 'All the Histories and Novels written by the late ingenious Mrs. Behn,' published in 1705—i.e., six years after her death. The title-page of Lord Harrowby's volume reads:—

"The | Fair Jilt: | or, the | History | of | Prince Tarquin | and | Miranda. | Written by | Mrs. A. Behn. | London, | Printed by R. Holt, for Will. | Canning, at his Shop in the | Temple-Cloysters, 1688."

It forms part of the collection, in his lordship's possession, of books which belonged to Lady Mary Wortley Montagu.

Quite possibly other copies of this edition may be lying hid in private libraries about the country. DORSET ECCLES.

A LYKE-WAKE DIRGE.

St. Luke's, Wincanton.

IF the correspondence on the word "fleet" is not yet closed may I venture to point out that the word is still in use in the Swiss dialect? It occurs in its collective form "G'fleez," and denotes the various quarters into which the body of a church is divided, "Gentlemen's G'fleez, Ladies' G'fleez," &c. I have heard it used in this sense hundreds of times, but cannot recollect its occurrence in any other connexion.

(REV.) B. ZIMMERMAN.

'DICTIONARY OF INDIAN BIOGRAPHY.'

(Third List.)

May 20th, 1905.

By the courtesy of the Editor of *The Athenæum*, I have been permitted to publish the following list of names of the deceased persons (601-900) who have been provisionally selected for inclusion in the 'Dictionary of Indian Biography,' to be published by Messrs. Swan Sonnenschein & Co. in the autumn. This work is intended to contain biographical notices of about 2,000 to 2,500 persons, living or dead, Europeans or natives of India, connected with India since about the year 1750 A.D. Suggestions are invited, and it is hoped that readers of *The Athenæum* will bring any important omissions to my notice, and state where materials for short biographies can be obtained. Letters should be addressed to 61, Cornwall Gardens, S. Kensington, S.W.

C. E. BUCKLAND, Editor 'D.I.B.'

- Grant-Duff, James, Captain, Historian, 1789-1858
 Greathead, Sir Edward Harris, General, 1812-81
 Greathead, Sir William Wilberforce Harris, Major-General, 1826-73
 Green, Sir George W. G., General, 1825-91
 Grey, Sir Charles Edward, Chief Justice, Bengal, 1785-1865
 Grey, Sir John, Lieutenant-General, 1780?-1856
 Grey, Sir William, Lieutenant-Governor of Bengal, 1818-1878
 Griffith, William, Botanist, 1810-45
 Grose, John Henry, Author, before 1750-after 1783
 Grose, Arthur, Indian Civil Service, Bengal, 1814-86
 Groves, Anthony Norris, Missionary, 1796-1863
 Growse, Frederic Salmon, Indian Civilian, Oriental Scholar, 1837-93
 Gubbins, Martin Richard, Indian Civil Service, Oudh, 1812-63
 Guise, John Christopher, Lieutenant-General, V.C., 1826-1895
 Gundert, Rev. Herman, Missionary, Scholar, Linguist, 1814-93
 Guy, Sir Philip M. N., General, 1804-73
 Gwalior, Daulat Rao Sindia, Maharaja of, 1780-1827
 Gwalior, Sir Jaji Rao Sindia, Maharaja of, 1835-86
 Gwalior, Madhava Rao Sindia, Maharaja of, 1730-94
 Hadley, George, in the Bengal Army, Linguist, ?-1798
 Halhed, Nathaniel Brassey, Indian Civil Service, 1751-1830
 Halifax, Charles Wood, Viscount, Secretary of State for India, 1800-85
 Hall, Fitzedward, Professor, Librarian, 1825-1901
 Hall, Henry, General, 1789-1875
 Halliday, Sir Frederick James, Lieutenant-Governor of Bengal, 1806-1901
 Hamilton, Charles, E.I.Co.'s Army, 1753?-92
 Hamilton, Sir John, Baronet, Lieutenant-General, 1755-1835
 Hamilton, Sir Robert North Collic, Baronet, Agent to the Governor-General for Central India, 1812-37
 Harding, Francis Pym, Major-General, ?-1875
 Harding, Right Rev. John, Bishop of Bombay, 1805-74
 Hardinge, Hon. Sir Arthur Edward, Commander-in-Chief, Bombay, 1828-92
 Hardinge, Charles Stewart, second Viscount, 1822-94
 Hardinge, Henry, first Viscount, of Lahore, Governor-General, 1785-1856
 Hardwicke, Albert Edward Philip Henry York, sixth Earl of, Under-Secretary of State for India, 1867-1904
 Hardy, Rev. Robert Sponce, Missionary, ?-1868
 Hare, David, Educationist, 1775-1842
 Haridas, Nanabhai, Judge, Bombay High Court, 1832-89
 Harington, Sir Henry Byng, Member of the Supreme Council, 1808-71
 Harington, John Herbert, Member of the Supreme Council, 1764-1828
 Harness, Sir Henry Drury, Major-General, 1804-83
 Harris, George, first Baron, of Seringapatam and Mysore, 1746-1820
 Harris, George Francis Robert, third Baron, 1810-72
 Harris, Sir William Cornwallis, Bombay Engineers, Sportsman, 1807-48
 Harris, William George, second Baron, 1782-1845
 Harrison, Sir Henry Leland, Indian Civil Service, Bengal, 1837-92
 Hart, George Vaughan, Lieutenant-General, 1752-1832
 Hartley, James, Major-General, 1745-99
 Harvey, Sir George Frederic, Indian Civil Service, N.W.P., 1809-84
 Harvey, Robert, Director-General, I.M.S., 1842-1901
 Hastings, Francis Rawdon, first Marquis of, Governor-General, 1754-1826
 Hastings, Warren, Governor-General, 1732-1818
 Hathaway, Charles, E.I.Co.'s Medical Service, 1817-1903
 Haug, Martin H., Professor and Linguist, 1827-76
 Haughton, Sir Graves Champney, Linguist and Scientist, 1788-1849
 Haughton, John Colpoys, Lieutenant-General, 1817-87
 Havelock, Sir Henry, Major-General, 1795-1857
 Havelock, William, Military Secretary to the Governor, Madras, 1793-1848
 Havelock-Allan, Sir Henry Marshman, Baronet, 1830-97
 Haviland, Thomas Firth de, Madras Engineers, Architect, 1775-1808
 Hayes, Sir John, Commodore, Indian Navy, 1767-1831
 Haythorne, Sir Edmund, General, 1808-88
 Hayward, George W., Traveller, ?-1870
 Hearsey, Hyder Young, Soldier and Explorer, ?-1840
 Hearsey, Sir John Bennett, Lieutenant-General, 1793-1865
 Heavels, Rev. James William Lucas, Professor at Haileybury, 1808-97
 Heber, Right Rev. Reginald, Bishop of Calcutta, 1783-1826
 Henderson, John, Merchant, 1780-1867
 Henley, Samuel, Principal B.I. College at Hertford, 1740-1815
 Herbert, William, Hydrographer, 1718-95
 Herklots, G. A., Surgeon, Madras, ?-after 1832
 Hewett, Sir George, Baronet, Commander-in-Chief in India, 1750-1840
 Hewett, Sir William Nathan Wrights, Naval Commander-in-Chief in India, 1834-88
 Hickey, Thomas, Portrait Painter, 1740?-1822
 Hidayat Ali, Khan Bahadur, Lieutenant-Colonel, ?-1882
 Hill, Sir William, Major-General, 1805-86
 Hill, William, Major-General, 1846-1903
 Hills, Sir John, Major-General, 1834-1902
 Hippisley, Sir John Cox, Baronet, 1748-1825
 Hirst, Rev. William, Chaplain, ?-1769?
 Hislop, Stephen, Missionary, 1817-63
 Hislop, Sir Thomas, Baronet, Commander-in-Chief, Madras, 1764-1843
 Hohart, Vere Henry, Baron, Governor of Madras, 1818-75
 Hobhouse, Arthur, first Baron, Member of the Supreme Council, 1819-1804
 Hodges, William, Artist and Traveller, 1744-97
 Hodgson, Brian Hodgson, Indian Civil Service, Bengal, 1800-94
 Hodgson, John Studholme, Major-General, 1805-70
 Hodgson, William Stephen Raikes, of "Hodson's Horse," 1821-58
 Hogg, Sir James Weir, Baronet, Member of the Council of India, 1790-1876
 Holloway, William, Indian Civil Service, Madras, 1828-93
 Holmes, Sir George, Major-General, 1764-1816
 Holwell, John Zephaniah, Governor of Bengal, 1711-98
 Home, Robert, Artist, 1764?-1834
 Honner, Sir Robert William, Major-General, ?-?
 Hoole, Elijah, Missionary and Author, 1768-1872
 Hopkinson, Henry, General, 1820-99
 Horsburgh, James, Captain, Hydrographer, 1762-1839
 Horsford, Sir Alfred Hastings, General, 1818-85
 Horsford, Sir John, Major-General, 1751-1817
 Houston, Sir Robert, General, 1780-1882
 Howard, John Elliot, Writer on Quinology, 1807-83
 Howden, John Francis Caradoc, first Baron, Commander-in-Chief at Madras, 1762-1838
 Howlett, Sir Arthur, General, 1810-1904
 Hudleston, William, Acting Governor of Madras, ?-1894
 Hudson, Sir John, Commander-in-Chief, Bombay, 1833-93
 Hughes, Sir Edward, Naval Commander-in-Chief in India, 1720?-94
 Hughes, Sir Robert John, Major-General, 1821-1904
 Hughes, Thomas Elliott, Member of the Supreme Council, 1839-86
 Humberston, Thomas Frederick Mackenzie, Captain, 1753?-1783
 Hume, Joseph, E.I.Co.'s Medical Service, 1777-1855
 Hunter, Robert, Missionary and Historian, 1823-97
 Hunter, William, E.I.Co.'s Medical Service and Linguist, 1755-1812
 Hunter, Sir William Guyer, Surgeon-General, Bombay, 1828-1903
 Hunter, Sir William Wilson, Indian Civil Service, Author and Historian, 1840-1900
 Huthwaite, Sir Edward, Brigadier-General, 1794-1873
 Hutton, James, Journalist and Author, 1813-93
 Huyshe, Alfred, General, 1811-80
 Hyde, John, Judge, Supreme Court, Calcutta, 1737?-96
 Hyderabad, Nizam Ali, Nizam of, ?-1803
 Hyder Ali, ruler of Mysore, 1717 or 1722-82
 Idlesleigh, Stafford Henry Northcote, first Earl of, Secretary of State for India, 1818-87
 Ikhbal-ud-daula Mubshin Ali Khan, Nawab, 1808-87
 Impey, Sir Elijah, Chief Justice of Bengal, 1732-1807
 Impey, Eugene Clutterbuck, Colonel, 1830-1904
 Indore, Jaswant Rao Holkar, Maharaja of, 1775?-1811
 Indore, Malhar Rao Holkar, Maharaja of, 1805-33
 Indore, Takoji Rao Holkar I., Maharaja of, ?-1797
 Indore, Sir Takoji Rao Holkar II., Maharaja of, 1832-86
 Inglis, Sir John Barclay Wilmut, Major-General, 1814-62
 Inglis, John F. Scherer, Judge, 1833-1904
 Irwin, Eyles, in the E.I.Co.'s Civil Service, Madras, 1751?-1817
 Iyengar, S. Srinivasa Raghava, Diwan Bahadur, ?-1903
 Jack, Alexander, Brigadier-General, 1805-57
 Jackson, Sir Charles Robert Mitchell, Judge, Calcutta, ?-?
 Jackson, Sir Louis Steuart, Indian Civilian, Judge, Calcutta, 1824-90
 Jacob, Sir George Le Grand, Political, Bombay, 1805-81
 Jacob, John, Brigadier-General, Officiating Commissioner in India, 1812-24
 Jacob, William, Meteorologist and Astronomer, 1813-62
 Jacquemont, Victor, French Traveller and Botanist, 1801-32
 Jaipur, Maharaja Dhiraj Sawai Sir Ram Sing, of, 1833-80
 James, Right Rev. John Thomas, Bishop of Calcutta, 1786-1828
 James, Sir William, Baronet, Commander of E.I.Co.'s Marine, 1721-83
 Jameson, Sir G. J., Lieutenant-General, ?-1871
 Jameson, William, Promoter of Tea-cultivation, 1815-62
 Jang Bahadur, Koonwar Ranaji, Maharaja Sir, 1816-77
 Jarrett, Hanson Chambers Taylor, Lieutenant-Colonel, V.C., 1836-91
 Jaschko, Heinrich August, Missionary, Tibetan Scholar, 1817-83
 Jee, Joseph, Deputy Surgeon-General, V.C., 1821-99
 Jeffreys, Julius, E.I.Co.'s Medical Service, Inventor, 1807-77
 Jehngir, Pestonji, Khan Bahadur, Minister in Baroda, 1831-1901
 Jenkins, Sir Richard, Indian Civilian, Resident at Nagpur, 1785-1853
 Jerdon, Thomas Claverhill, Zoologist, 1811-72
 Jeremie, Rev. James Amiraux, Professor and Dean, Haileybury, 1802-72
 Jerome, Henry Edward, Major-General, V.C., 1839-1901
 Jijibhai, Dyramji, Philanthropist, Bombay, 1821-90
 Jijibhai, Sir Jamsetji, Baronet, Bombay, 1783-1859
 Johnson, Sir Edwin Beaumont, Member of the Supreme Council, 1825-93
 Johnson, Frances, oldest British Resident in Bengal, 1728-1812
 Johnson, Francis, Professor and Linguist, 1795-1876
 Johnstone, Sir James, Major-General, Political, 1841-95
 Johnstone, James Henry, Promoter of Steam Navigation, 1787-1861
 Jones, Henry Richmond, General, 1808-80
 Jones, Sir John, Lieutenant-General, 1811-78
 Jones, John Felix, Captain, Indian Navy, Political, ?-1879
 Jones, Rev. Richard, Professor at Haileybury, 1790-1855
 Jones, Sir William, Judge, Calcutta, Orientalist, 1746-84
 Jones, Sir William, General, 1808-90
 Joshi, Anandibai, Doctor of Medicine, 1865-87
 Judson, Rev. Adoniram, Missionary, Burma, 1788-1850
 Kamran, Shah, Abdali or Durani, of Herat, ?-1842
 Kapurthala, Raja Sir Handhir Singh, of, 1831-70
 Karaka, Doshabhai Framji, Government Officer, Bombay, 1829-1902
 Kashmir, Maharaja Golab Singh, of, ?-1857
 Kashmir, Maharaja Ranbir Singh, of, 1832?-85
 Kavanagh, Thomas Henry, V.C., ?-1883
 Kay, Rev. William, Principal, Bishop's College, 1820-86
 Kaye, Sir John William, Member of Council of India, Historian, 1814-76
 Kazi Shahabuddin, Khan Bahadur, Minister at Baroda, 1832-1909
 Keane, John, first Baron, Commander-in-Chief, Bombay, 1781-1844
 Keatinge, Richard Harte, General, V.C., Chief Commissioner, Assam, 1825-1904
 Keene, Rev. Henry George, Professor at Haileybury, 1781-1864
 Keith-Falconer, Hon. Ion Grant Neville, Missionary and Professor, 1856-87
 Kellner, Sir George Welsh, Military Accountant-General, 1825-86
 Kellogg, Dr. Samuel H., Missionary, Linguist, 1839-99
 Kelly, Sir Richard Denis, General, 1815-97
 Kennaway, Sir John, Baronet, Resident at Hyderabad, 1758-1836
 Kennedy, John Pitt, Lieutenant-Colonel, 1796-1879
 Kennedy, Sir Michael Kavanagh, General, 1824-98
 Kennedy, Vane, Major-General, Linguist and Author, 1784-1846
 Kerr, Lord Mark, General, 1817-1900
 Kershaw, Sir Louis Addin, Chief Justice, Bombay, 1845-99
 Kettle, Tilly, Artist, 1740-86
 Keyes, Sir Charles Patton, General, 1823-96
 Khote, Raghunath Narayan, Merchant, Bombay, 1821-91
 Khuraid, Jai Bahadur, Nawab Sir, of Hyderabad, ?-1902
 Khwaja Abdul Ghami Min, Nawab Sir, ?-1890
 Khwaja Ahsanulla, Nawab Bahadur Sir, 1846-1901
 Kiernander, Rev. John Zachariah, Missionary, 1711-99
 Kimberley, John Wodehouse, first Earl of, 1826-1902
 King, Sir Richard, Baronet, Admiral, 1730-1806
 Kinneir, Sir John Macdonald, Political, 1782-1830
 Kirkpatrick, William, Major-General, Political, 1754-1812
 Knox, Sir Alexander, Major-General, ?-1839
 Kosegarten, Jean Godefroi Louis, Professor, Linguist, 1792-1862
 Kurz, W. Sulpiz, Botanist, 1833?-78
 Kyd, James, Shipbuilder, 1786-1836
 Kyd, Robert, Colonel, Founder of Botanical Garden, 1746-1793
 La Bourdonnais, Bertrand Francis Mahé de, 1699-1753
 Lacroix, Rev. Alphonse François, Missionary, 1799-1859
 Laessle, Albert F. de P., Political, 1848-1900
 Laha, Maharaja Durga Charan, Merchant, Landowner, 1822-1904
 Lahiri, Ramtanu, Teacher, 1813-98
 Laing, Samuel, Member of the Supreme Council, 1812-97
 Lake, Edward John, Major-General, 1823-77
 Lake, Gerard, first Viscount, Commander-in-Chief in India, 1744-1808
 Lally, Thomas Arthur, Count de, and Baron de Tolland, 1700-96
 Lamb, Charles, Clerk in the India House, 1775-1834
 Lambton, William, Lieutenant-Colonel, Superintendent G. T. Survey, 1766-1823
 Lane, Charles Edward William, General, 1786-1872
 Lang, John, Barrister, Editor, ?-1864
 Langlès, Louis Mathieu, Orientalist, 1764-1824
 Lassen, Christian L., Professor, Linguistic Scholar, 1800-76
 Lavie, Jean, Governor of Pondicherry, 1720-7
 Lawrence, Sir Alexander, Baronet, Indian Civil Service, 1838-65
 Lawrence, Alexander William, Lieutenant-Colonel, 1763?-1835
 Lawrence, Sir George St. Patrick, Lieutenant-General, Political, 1804-84
 Lawrence, Sir Henry Montgomery, Chief Commissioner in Oudh, 1806-57
 Lawrence, John Laird Mair, first Baron, Viceroy and Governor-General, 1811-79
 Lawrence, Richard C., General, Resident in Nepal, 1818-96
 Lawrence, Stringer, Commander-in-Chief in India, 1697-1775
 Leach, Esther, Actress, 1809-43
 Le Bas, Rev. Charles Webb, Principal, Haileybury, 1779-1861
 Lebedeff, Herasim, Adventurer, Linguist, before 1755-after 1801
 Le Couteur, John, Lieutenant-General, 1761-1835
 Leeke, Sir Henry John, Commander-in-Chief, Indian Navy, 1790?-1870
 Lees, William Nassau, General, Linguist, Journalist, 1825-1889
 Leighton, Sir David, General, 1773?-1860
 Leth, James, Major, V.C., 1826-99
 Leitner, Gottlieb William, Professor, Principal, Linguist, Author, 1840-99
 Le Marchant, Sir John Gaspard, Lieutenant-General, 1803-1874
 Lennox, Sir Wilbraham Oates, General, V.C., 1830-97
 Lester, Frederick Parkinson, Major-General, 1795-1858
 Leyden, John, Linguist, Professor, Author, 1775-1811
 Lindsay, Sir Alexander, General, 1785-1873
 Lindsay, Hon. Charles Robert, Indian Civil Service, 1734-1858
 Linton, Sir William, Inspector-General of Hospitals, 1801-1880
 Little, Sir Archibald, General, 1810-91
 Littler, Sir John Hunter, Member of the Supreme Council, 1783-1856
 Lockhart, Sir William Stephen Alexander, Commander-in-Chief in India, 1841-1900
 Lockwood, Sir George H., General, ?-1884
 Logan, James Richardson, Authority on the Indian Archipelago, ?-1869
 Login, Sir John Spencer, Superintendent of M.R. Dulp Singh, 1809-63

Long, Rev. James, Missionary, 1814-87
 Longden, Sir Henry Errington, General, 1819-90
 Lord, Percival Barton, Medical Officer and Political, 1808-40
 Low, Sir John, General, Member of the Supreme Council, 1788-1890
 Lowe, Edward William Howe De Laney, Major-General, 1820-80
 Lewis, John, Member of the Supreme Council, 1801-71
 Lugard, Sir Edward, General, 1810-98
 Lumley, Sir James R., Major-General, ?-1846
 Lumsden, Sir Harry Burnett, Lieutenant-General, 1821-96
 Lumsden, Matthew, Professor, Linguist, 1777-1835
 Lushington, Sir James Law, Chairman of the Court of Directors, 1779-1859
 Lushington, Stephen Rumbold, Governor of Madras, 1776-1868
 Lyall, John Edwardes, Advocate-General, Bengal, 1811-45
 Lynch, Henry Blossie, Captain, Indian Navy, 1807-73
 Lytton, Edward Robert Bulwer, first Earl of, 1831-91
 Lyvetten, Robert Vernon Smith, first Baron, 1800-73
 Macartney, George, first Earl, Governor of Madras, 1737-1806
 Macaulay, Colman Patrick Louis, Indian Civilian, 1848-90
 Macaulay, Thomas Babington, first Baron, Member of the Supreme Council, 1800-59
 Macdonald, Sir Hector, Major-General, 1853-1903
 Macdonald, John, Military Engineer and Writer, 1759-1831
 Macdonald, Rev. Kenneth Somerled, Missionary, Writer, 1832?-1903
 Macdonald, Sir Reginald John, Naval Commander-in-Chief, E. Indies, 1820-99
 Macdonnell, Sir Andrew, Lieutenant-General, Commander-in-Chief, Madras, ?-1835
 Macgregor, Sir Charles Metcalfe, Major-General, 1840-87
 Macgregor, Sir George Hall, Major-General, Political, 1810-83
 Macgregor, Sir John, Inspector-General Medical Service, Madras, 1791-1866
 Macintyre, Donald, Major-General, V.C., 1832-1903
 Mackenzie, Sir Alexander, Lieutenant-Governor of Bengal, 1842-1902
 Mackenzie, Collin, Colonel, Surveyor-General, 1753?-1821
 Mackenzie, Collin, Lieutenant-General, Political, 1806-81
 Mackenzie, Holt, Indian Civil Service, 1787-1876
 Mackenzie, Kenneth Douglas, Colonel, 1811-73
 Mackenzie, Sir William, Inspector-General, Madras Medical Department, 1811-83
 Mackeson, Frederick, Lieutenant-Colonel, Political, 1807-53
 Mackinnon, Sir William, Baronet, Head of the B.I.S.N.Co., 1823-93
 Mackintosh, Sir James, Recorder of Bombay, 1765-1832
 Maclean, Charles, in the B.I.Co.'s Medical Service, circa 1788-1824
 Maclean, Sir Hector, General, 1756-1848
 Macleod, Sir Alexander, Brigadier-General, 1767-1831
 Macleod, Sir John Macpherson, Member of Indian Law Commission, 1782-1881
 Macnaghten, Chester, Principal, Rajkumar College, Kattiawar, 1843-96
 Macnaghten, Elliot, Chairman Court of Directors, 1807-88
 Macnaghten, Sir Francis Workman, Judge, Calcutta, 1763-1843
 Macnaghten, Sir William Hay, Baronet, Envoy to Kabul, 1793-1841
 Macpherson, Duncan, Inspector-General, Medical Service, Madras, ?-1867
 Macpherson, Sir Herbert Taylor, V.C., Commander-in-Chief, Madras, 1827-86
 Macpherson, Sir James Duncan, Major-General, 1811-74
 Macpherson, Sir John, Baronet, Acting Governor-General, 1745-1821

CANNING.

May 31st, 1905.

WHILE duly acknowledging the kindly and favourable notice of my book on Canning in your issue of May 20th, I should like to notice two points. 1. The reviewer recommends for my perusal the anonymous 'Memoirs of George Canning,' published in 1828. In my notice of it in my preface, he says I "paraphrase Mr. Hill." I will not trouble you with the reproduction of Mr. Hill's judgment and mine, but the paraphrase does not appear very close. Nor do I think it very generous to assume that I reproduce (without acknowledgment) another's estimate of a work which I have not myself read. I personally should think it an act of literary dishonesty to act thus, or to mention by name and criticize a book in my preface which I had not myself read. The 'Memoirs' in question, as a matter of fact, are very well known to me; but, with all deference to the reviewer, I think the Lonsdale MSS., Malmesbury, Ward, and George Rose far better-informed guides to the period 1806-7 than the 'Memoirs' he so values. 2. The reviewer writes, "Was it the French" who called the Lord Privy Seal the 'sôt [sic] privé'? We had always supposed this gentle witticism as much Canning's as, &c. I appeal unto Cæsar, i.e., Canning himself (letter to Lord Liverpool, 'Stapleton Correspondence,' i. 213, December 14th, 1824): "While (Westmoreland) the senior Cabinet Minister—the doyen de Ministres, the Sôt Privé (as the French take the liberty of calling him)," &c. Can anything be clearer than

this? I hope the reviewer will withdraw his [sic] after "Sôt," unless he wishes to criticize Canning, and admit my account of the origin of this "gentle witticism" as the true one.

H. W. V. TEMPERLEY.

SALE OF SHAKSPEAREANA.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books out of a Shakspearean collection, 25th to 27th ult. Beaumont and Fletcher's Tragedies, with The Wild Goose Chase, first editions, 1647-52, 50l. Burton's Anatomy of Melancholy, first edition, 1621, 50l. Butler's Hudibras, first editions of the three parts complete, 1663-78, 48l. John Chalkhill's Alcilia, 3 parts, 1613, 68l. Chaucer, 1561, 42l. Coryat's Crudities, first edition, 1611, 45l. Gascoigne's Works, 1587, 42l. Habington's Castara, first edition, 1634, 33l. Dr. John Hall, On English Bodies, 1657, 30l. Herrick's Hesperides, &c., 1648, 55l. Higden's Polychronicon in English, W. de Worde, 1495, 65l. Hollinshed's Chronicles, 1577, 50l. Johnson's Seven Champions of Christendome, first edition, 1596, 40l. Ben Jonson's Works, 1616-40, 42l. Marlowe and Chapman's Hero and Leander, unrecorded edition, 1622, 30l. Marston's Tragedies and Comedies, 1633, 30l. T. Middleton, The Blacke Booke, 1604, 30l. Montaigne's Essays by Florio, 1603, 60l. Painter's Palace of Pleasure, 2 vols., 100l. North's Plutarch, 1579, 50l. Purchas's Pilgrime, 5 vols., 1625, 68l. Rabelais, by Urquhart and Motteux, 1653-91, 30l. Ravenscroft's Measurable Musick, 1614, 60l. Barnabe Rich, Faultes, Faults, and Nothing Else but Faults, 1606, 40l. Rowlands's A New Year's Gift, 1582, 42l. Shakspeare, Second Folio, large copy, 1632, 255l.; Third Folio, fine copy, 1664, 500l.; Fourth Folio, fine copy, 1685, 130l.; Romeo and Juliet, 1637, 120l.; Othello, 1630 (61l. in facsimile), 90l. Spenser's Complaints, 1591, 60l.; Faerie Queene, first edition, 1590-6, 160l.; another copy, finer, 220l. Whitney's Choice of Emblems, 1586, 30l. The three days' sale (761 lots) realized over 6,500l.

Literary Gossip.

MR. G. F. BRADBY has written a new story, which will be published by Messrs. Smith, Elder & Co. next week. It bears the title 'The Marquis's Eye,' and it tells the curious adventures which befell a good young man after an operation whereby he exchanged a damaged eye of his own for the eye of a gay French marquis, and consequently saw life through a strangely sophisticated medium.

PROF. HERKLESS and Mr. Hannay are publishing shortly through Messrs. Blackwood a work called 'St. Leonards,' dealing with the history of a portion of St. Andrews University.

MR. FISHER UNWIN has in the press a romance of New Zealand history, entitled 'Captain Sheen.' The author is Mr. Charles Owen, and the incidents are mostly based upon facts gathered from old records. The period is the dawn of the nineteenth century, and the story is full of adventure.

A NEW novel by Mrs. F. A. Farrar is announced for early publication by Mr. Elliot Stock, entitled 'Ruth Fielding: a Double Love Story.' The scene of the story is laid in Lincolnshire, and it incidentally introduces the misfortunes of one of its county families.

MESSRS. JAMES MACLEHOSE & SONS will issue in the autumn 'The History of Japan, giving an Account of the Ancient State and Government of the Empire,' by Engelbert Kaempfer, Physician to the Dutch Embassy to the Emperor's Court in 1698. This book was published in 1727 under the imprimatur of Sir Hans Sloane, and has not since been reprinted in its entirety. In addition to Kaempfer's account of his travels in Japan,

it includes a very full account of the manners and customs of the people and of the Shinto religion, and also deals fully with the natural history of the country. The format will be uniform with that of the recent editions of Hakluyt and Purchas, and all the illustrations of the original edition will be reproduced.

DR. H. SPIES has accepted the editorship of the great German dictionary of Middle-English, which was begun by Eduard Mätzner. The first number was published in 1872, and there is sufficient material on hand to bring the work down to the end of "M" in 1906. In order to hasten the completion of the dictionary, the remaining letters are to be proceeded with simultaneously, and it is hoped that prominent students of Middle-English will render assistance by undertaking some of the more important texts, with a view to furnishing the necessary examples.

MR. BODLEY is slowly recovering from his long illness, and is hoping soon to resume his work, interrupted fourteen months ago, on the second series of 'France,' which has been his chief occupation since the first part appeared in 1898. The new volumes, as they will treat primarily of 'The Church and Religious Questions in France,' will derive increased importance from the present ecclesiastical crisis, which no one foresaw when they were commenced seven years ago, and Mr. Bodley hopes to complete them before the French general elections of next year.

MR. H. A. VACHELL writes:—

"I have to thank you for a handsome notice of my novel 'The Hill'; but I must protest vehemently against a paragraph of a correspondent of yours last week, who writes: 'Those who are in close touch with Harrow School will be able to identify a good many of the boys and masters in the novel,' and your obvious comment thereon, that you 'are sorry to hear it, for close portraiture is both bad art and bad manners.' In my preface I take pains to state that there are no portraits in 'The Hill.' Some few composite photographs are submitted, notably of the two masters. Harrovians will recognize a trait, a trick of speech, taken from life, but purposely fused with other traits absolutely imaginary. 'The Hill' is fiction, not fact. The central theme, a not uncommon one, the struggle between two boys, representing good and evil, for the possession of the friendship of a third, was suggested to me by a friend, an older Harrovian than I, who witnessed a somewhat similar fight (although differing from my fictitious one in episode and incident), which did not end as my fight ends. Two of the original protagonists were unknown to me; the third, in appearance, character, and temperament, is essentially other than my presentation of him. Of course, hundreds of persons will see in my masters and boys types of other masters and boys to be found in most public schools; but I repeat I have taken particular pains to avoid portraiture."

WE regret to notice the death of Mr. Edward Livingstone, of the Edinburgh publishing and printing firm of E. & S. Livingstone. Mr. Livingstone enjoyed close friendship with R. L. Stevenson, and published a short-lived magazine, to which Stevenson contributed. He was also associated with Sir Conan Doyle.

IN order to avoid misapprehension, Messrs. Ward, Lock & Co. ask us to call attention to the fact that 'The Conscience of a King,' the title of a newly published romance by Mr. A. C. Gunter, the author of 'Mr. Barnes of New York,' is virtually the same as that of a sociological work, 'The Conscience of the King,' by Mr. J. C. Spence, which still has a considerable sale.

We have received the following:—

Permit me to appeal to all who reverence the evidences of our country's story to oppose the Local Government Board's attempt to obtain parliamentary sanction to a drastic alteration of county boundaries. Though the county of Essex is apparently to be the only sufferer on this occasion, the question is one which affects the whole country. The petition presented to the Local Government Board by my Council explains the position, but in addition I would point out that the order will in this case alter bounds existing since pre-Roman days, and all for the sake of the Poor Law, which may at no distant date be amended.

GEO. PATRICK,

Hon. Secretary,

British Archaeological Association.

The Essex Archaeological Society and the Essex Field Club are also protesting in similar fashion.

THE Committee of the Booksellers' Provident Retreat will be happy to make arrangements for any members of the trade, who may desire to do so, to visit the Retreat at Abbots Langley, in parties of, say, ten or twelve, on Saturday afternoons during the summer months.

At the meeting of the Board of Directors of the Booksellers' Provident Institution held on May 18th 98, was granted to fifty-six members and widows of members; six new members were elected, and two members were proposed.

FURTHER evidence of the spread of a desire for Japanese knowledge in India is furnished by the fact that the authorities of the Dayanand Anglo-Vedic College at Lahore have appointed a Japanese teacher to instruct a class of the students in his language. Mr. Goto, graduate of Tokio Imperial University, has been appointed to the chair, and his arrival in India is now announced.

M. HENRI POIDATZ, the well-known French journalist, who has just died at the comparatively early age of fifty-three, was one of M. Marinoni's most able assistants on the *Petit Journal*, and was for eight years chief editor of one of the most popular of French daily newspapers, the *Matin*.

A FURTHER list of prizes in the gift of the Académie Française has been published, and the more important of these are as follows: The Prix Vitet, of the value of 2,900 francs, "décerné par l'Académie comme elle l'entendra dans l'intérêt des lettres," goes to Madame Daniel Lesueur; the Prix Née, 3,500fr., is awarded to M. Paul Adam as the "auteur de l'œuvre la plus originale comme forme et comme pensée"; the Prix Narcisse Michaut, of the value of 2,000fr. for the best work on French literature, is taken by M. Paléologue; and the Prix Kastner-Boursault, also of the value of 2,000fr., goes to M. Paul Doumier, President of the Chamber of

Deputies, for a work on Indo-China. The Prix Monbigne, 3,000fr., "marques d'intérêt à des hommes de lettres," has been divided between two: M. Montégut gets 2,000fr. and M. Tancrède Martel the remaining 1,000fr.

THE Académie of Amiens announces the opening of a subscription list for the erection of a monument to the memory of Jules Verne, and a very strong committee has been formed, under the patronage of M. Dujardin-Beaumetz, Under-Secretary of State for Fine Arts. M. Mézières, of the Académie Française, is president, in association with MM. Jean Dupuis, Berthelot, Pierre Loti, Marcel Prévost, Jules Claretie, J. Hetzel, and Fiquet, Mayor of Amiens. Subscriptions will be received by Dr. Fournier, 22, Rue Jules Lardière, Amiens.

THE Parliamentary Papers of the most general interest to our readers this week are: Indian Forest Service, Correspondence relating to Training of Forestry Students (8d.); Report on Reformatory and Industrial Schools, Great Britain, Part I., List of Schools and Detailed Reports (1s. 11d.); Report of the Committee of Council on Education in Scotland, 1904-5 (2½d.); Code of Regulations for Continuation Classes, Scotland (2½d.); and Statutes made by the Governing Bodies of St. John's College, and Christchurch, Oxford (½d. each).

SCIENCE

Metapsychical Phenomena. By J. Maxwell, M.D. Translated by L. J. Finch. (Duckworth & Co.)

DR. MAXWELL, a French gentleman, presumably of Scottish descent, is Deputy-Attorney of the Court of Appeal at Bordeaux, and has taken the degree of Doctor of Medicine. His book is concerned with his own studies of the alleged phenomena recently styled "metapsychical." As Sir Oliver Lodge says:—

"He does not give a minute account of all the details, nor seek to convince hostile critics that he has overlooked no possibility, and made no mistakes."

Like Hegel, he may think that "the *a priori* conceptions of hostile critics are so rooted that no testimony can prevail against them" ('*Philosophie des Geistes*,' 'Werke,' vol. vii. p. 179, 1845). Dr. Maxwell has done his best as an investigator, and is convinced that certain unexplained phenomena (reported in all ages and conditions of culture) do occur. Of the historical evidence he says very little; of the anthropological evidence he says nothing. He thinks that the phenomena, as of the movement of objects without physical contact, are due to what Sir Oliver Lodge, in his introduction, calls "an extension, as it were, of the motor and sensory power of the body beyond its apparent boundary." The phenomena are, mainly, "mechanical movements without contact, production of intelligent noises, and either visual, tangible, or luminous appearances which do not seem to be hallucinatory." All these things, as Dr. Maxwell knows, or the appearance of them, can be produced by fraud, and he explains the fraudulent methods. He re-

mains absolutely convinced that he has had experience of honest phenomena, both with the paid Neapolitan peasant woman Eusapia Paladino and with amateurs among his friends and acquaintances. He is not a spiritualist; he does not regard the "personifications" or "controls" which profess to produce the "intelligent noises" as ghosts of the dead. Sir Oliver Lodge disclaims responsibility for the book, the author, and the very ungrammatical translator, who uses "phenomena" now and then as a Greek neuter plural, with the English verb in the singular, and conceives "stigmæ" to be the plural of "stigma."

As to Eusapia, in Appendix A (not Appendix B, as the notes say), Dr. Maxwell criticizes the Cambridge report on her deceptions. Dr. Hodgson deliberately allowed her to release her hand from his hold, informed the darkling company that phenomena were about to occur, and occur they did. It is answered that all the phenomena were not explained, which is true, and that Eusapia did not find Cambridge congenial, and was overworked, which is very probable. Again, Dr. Maxwell thinks that muscular exertions by the medium and others merely synchronize with and aid the unexplained exertions of an unknown force. He might hold a *séance* in a room where a fencing-match is going on, and see how that works—if light enough for fencing is allowed. Eusapia's deeds greatly preferred the darkness. Nor did she let herself be mechanically fastened up, so as to prevent trickery. The table with her does not move untouched, for the lower part of her skirt must be in contact with it. Dr. Maxwell has "often seen women mediums' dresses bulge out and approach the table," though "the sensitive's feet remained visible." Why not put the fair medium into gymnastic costume? Prof. Richet thinks it "rash to conclude that all the phenomena produced, or supposed to be produced, by Eusapia are fraudulent." The late Henry Sidgwick reckoned it "unreasonable to attribute, even hypothetically, to supernatural agency the residuum that was not so easily explicable." British inquirers vote with Mr. Sidgwick, continental savants are less austere. Our sympathies are strongly with Mr. Sidgwick. On the other hand, we do not profess to explain how Eusapia, in a light good enough to permit reading, and with her hands at a distance of fifteen centimetres from a letter-balance (her hands resting on those of Dr. D., or one of his hands on one of hers), caused the balance to follow her movements. We do not quite make out where one of her hands was at this time. Note made on the day of the experiment: "My judgment will convince no one," says Dr. Maxwell; but he would have aided conviction if he had described the doings of Eusapia's hand which appears not to have been laid on that of Dr. D. Both of her hands, at all events, are said to have been, in one experiment, "about ten centimetres away from the edge of the apparatus." In another passage Eusapia is said to have done the performance with the letter-balance "without abandoning her neighbour's hands," in the plural. One thing certain about Eusapia is that she could, in France, make a higher

record, when squeezing a dynamometer, than Sir Oliver Lodge; it would thus appear that she can exert great muscular force. But Eusapia is neither here nor there, compared with the following anecdote. Breakfasting at a restaurant with an amateur, Dr. Maxwell mentioned the name of a "personification," a *soi-disant* spirit. A small table "near which we were seated glided of its own accord across the floor." The cloth of this small table was in contact with that of the table at which Dr. Maxwell and his acquaintance were sitting, but the distance covered before the woods of each table were in contact was eleven inches. "A conversation ensued with the personification, by means of the movements of the table, without contact." If the tables had been uncovered the phenomena would have been more satisfactory.

There is a certain lack of precision in the descriptions of such scenes. As for movements of tables, we are most impressed by first-hand accounts received from friends who have witnessed them, now in the course of private experiments, now after such experiments were over, and, above all, when nobody was thinking of experiments, or even knew that they were made, and the movements of objects were wholly unlooked for, and excited alarm. Nearly the oldest recorded case known to us is the sudden convulsion of a large table on which the murderers of St. Thomas of Canterbury had laid their arms, while they supped at another table, on the evening of the day of the murder! However, the occurrence is decidedly "remote."

Dr. Maxwell's remarks on crystal-gazing are not of great interest. He thinks that "amnesia" as to the things seen occurs very rapidly in the seer, as happens usually in the case of dreams. In a large experience we have found nothing of this kind. "The disappearance of the voluntary and personal activity of the consciousness" of the crystal-gazer has never occurred in our personal observation, nor has there been an instance of "premonition." Dr. Maxwell gives one curious example. He knew of the vision (an accident to a steamer) eight days before the accident (exaggerated in the crystal pictures) occurred. "I have observed," he says, "results so extraordinary as to confound the imagination. They appeared to me to tend towards demonstrating Kant's idea of the relativity and contingency of time and space." That is the present result of our own observations on crystal-gazers, all amateurs, and none of them "hysterical" or "degenerate" subjects. In France experiments have too usually been made with persons notoriously unwholesome, and the natural inference has been drawn that only such *détraqués* possess the faculty of crystal-gazing.

For the reasons touched on by Sir Oliver Lodge—namely, that Dr. Maxwell "does not record his facts according to the standard set up by the Society for Psychical Research in this country"—we cannot expect his very candid book to have even as much effect on scientific opinion generally as the *Transactions of the S.P.R.*

THE ELECTRICAL CONSTITUTION OF MATTER.

II.

IN last week's article on this subject some account was given of the electronic theory, according to which all matter consists merely of positive and negative electrons, or units of electricity, in different forms of aggregation. At first sight, however, it is not clear how this theory can be made to fit in with the known facts of magnetism. Magnetism and electricity have always, up to the present, been found in close association with each other, so that some connexion between the two is more than a mere hypothesis. Thus, a magnet thrust into the coil formed by wrapping wire round a cylinder will produce a current of electricity in the wire upon entering and leaving the coil; while an electric current passed through a similar coil will convert into a magnet an iron bar lying within it. Hence it has been conjectured that every current of electricity is accompanied by a magnetic field at right angles to its directions, and this is a law to which no exception has yet been discovered. But this alone hardly accounts for all the phenomena of magnetism, although Ampère's theory that every molecule of a permanent magnet is traversed by a current of electricity, which current is free to move about its centre, is now generally admitted to be well founded. According to this, the currents of the inner molecules of the magnetic substance neutralize each other, and external magnetic force is only exercised by the currents of the outer or surface molecules, the act of magnetization consisting in giving the currents a parallel direction. Similar reasoning may be applied even to the much larger class of substances called diamagnetic, which are repelled instead of attracted by a magnetic field, and therefore attempt to place themselves athwart it. The molecular-current theory is plain enough in the case of electromagnets, or bars of soft iron which only become magnets while surrounded by wires carrying currents of electricity. But how are we to account for such currents within a natural substance like the loadstone? Whence do these currents draw their electricity? and how is the supply of force kept up?

An attempt to answer these questions in the terms of the electronic theory was lately made by M. Paul Langevin, one of the Professors of Physics at the Collège de France, in an address which he delivered to the Congress of Science held on the occasion of the St. Louis Exhibition. By a highly ingenious train of reasoning, of which he promises fuller details, he concludes that the electrons within the molecules of magnetic and diamagnetic substances alike may be expected to remain in constant motion, if the phenomenon of inertia be an entirely electromagnetic one, and that the orbits which they describe are rigidly circular and can change their places without losing their conformation. This, which is apparently an extension of the view of the German physicist Weber, that the current of electricity round the molecules of a magnet is free from what is termed resistance, would seem, if accepted, to be capable of accounting for most magnetic and diamagnetic phenomena. For its proof, however, we must wait, as stated, for M. Langevin's full exposition. As to the cause which originally starts the electrons on their orbits, he does not expressly speak; but if a guess in the matter may be allowed, it is perhaps due to the directive magnetism of the earth, which might be expected to force the currents round the molecules of magnetic or diamagnetic ores to take up positions either parallel or at right angles to its own axis. In view, too, of M. Curie's proof that, while magnetism varies in inverse ratio to the absolute temperature, diamagnetism does not, and M. A. Leduc's experiments with fused bismuth

(for which see 'Research Notes' in *The Athenæum*, No. 4048), it may well be that the physical conditions under which the ore is deposited have a determining influence upon the nature of its magnetism.

The question of gravitation presents much more difficulty, because, while it can be shown experimentally that electricity and magnetism are so closely related that the force exercised by them is, as it were, interchangeable, we have nothing but the vaguest indications of any necessary connexion between electricity and gravitation. Faraday, who devoted many years of his life to an attempt to prove such a connexion, was at last forced to abandon his experiments, with the remark that "They do not shake my strong feelings of the existence of a relation between gravity and electricity, though they give no proof that such a relation exists." Nor has the electronic theory helped us much further on the same road. M. Langevin says, indeed, that gravitation seems to him to result from a property of the electrons and a mode of activity in the ether distinct from those which produce electrical and magnetic phenomena, and that he abandons for the present any attempt to show connexion between the three. Prof. Fleming, on the other hand, suggests that the complete mathematical expression for the law of mutual action of the electrons will show:—

"1. That at exceedingly small distances they must all repel each other without regard to size.

"2. That at greater distances positive electrons must repel positive, and negative repel negative, but unlike electrons attract, with a force that varies inversely as the square of the distance.

"3. Superimposed on the above there must be a resultant effect such that all atoms attract each other at distances great compared with their size, without regard to the relative number of positive electrons which compose them, inversely as the square of the distance."

He thinks this last condition would furnish the necessary assumption to account for universal gravitation, although he points out that this may be only true of electrons gathered into atoms. Meanwhile, it may be said that, if gravitation cannot be explained on this theory, it is not by any other, all the older hypotheses which would account for gravitation by supposing it due to the bombardment by corpuscles of great velocity, the generation or absorption of fluid by bodies under pressure, and the existence of a tide within the ether, being apparently disposed of by Clerk Maxwell's demonstration that all these conditions presuppose the expenditure of work.

To recapitulate, then, what has been said, the theory which supposes all ponderable matter to be composed of positive and negative electrons or corpuscles of electricity, whereof the negative revolve within the atom round a core consisting wholly or partly of positive electrons, will account for all the known facts of electricity and, if, indeed, M. Langevin's promised proofs turn out to be satisfactory, of magnetism. Up to the present it has failed, like all other theories, to account for the phenomena of gravitation. The existence of the negative electrons which it supposes has been experimentally demonstrated, while that of the positive remains till now largely a matter of inference.

It does not, of course, follow from these considerations either that the electronic theory is untrue, or that it is not capable of rendering the most signal services to science. The time has gone by, probably for ever, when the authors of a scientific theory could expect for it universal acceptance, and could demand that it should take its place among those imaginary "laws of nature," to question the validity of which was looked upon as little better than blasphemy. Rather do we now consider such theories, in the words of M. Lucien Poincaré, as

"simples images, commodes pour le langage, facilitant la recherche, permettant de grouper et

d'associer les faits, mais ne présentant avec la réalité objective qu'une ressemblance fort éloignée." Looked at thus, and with a due appreciation of its provisional character, the electronic theory will probably prove to be—as has lately been said of another hypothesis—a lamp to guide our feet some steps further on the path of knowledge.

PETRARCH'S GEOGRAPHY.

May 22nd, 1905.

In the notice of the Italian work 'Da Dante a Leopardi' in your issue of May 13th your reviewer very justly objects to Signor Cesareo's depreciation of Petrarch's geographical knowledge; and he thinks that Petrarch may have founded the map of Italy, his authorship of which is denied, on other maps already in existence. In two marginal notes to the famous Virgil at Milan Petrarch expressly states that he had such maps—*carte velutissime* he calls them—on the strength of which he corrects the geographical mistakes of Servius (De Nolhac, 'Pétrarque et l'Humanisme,' pp. 126, 127). From a similar note in his Pliny (now at Paris) we know that he had a map of Peloponnesus; and if we may believe a passage in one of his 'Letters of Old Age' (ix. 2) he even had a map of China, India, and Ceylon. No one else in those days had so correct a knowledge of the classical geography of Italy, and his enthusiasm for the subject was such that, at the age of sixty, he pressed Boccaccio ('Epp. Sen.,' iii. 1) to join him in an expedition to the sources of the Timarus, which he knew was the Isonzo, and not, as was then supposed, the Brenta. Cesareo's argument that, if Petrarch had executed such a map of Italy (as Blondus states, 'Italia Illustrata,' Basle edition, 1531, pp. 353 and 355), he would have mentioned it in his works, is a singularly infelicitous one, for we know from an incidental notice in Boccaccio's 'Geographical Dictionary' ('De Montibus, Silvis,' &c., *ad fin.*) that Petrarch had written a work on classical geography. This work has not only not come down to us, but the author makes no mention of it in any of his extant treatises or in his voluminous letters.

EDWARD H. R. TATHAM.

SOCIETIES.

ZOOLOGICAL.—May 16.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, and called special attention to a young female chimpanzee (*Anthropopithecus troglodytes*); to a young female giraffe from Northern Nigeria, probably belonging to the race known as *Giraffa camelopardalis peralta*; to a young male huancaco (*Lama huancaco*), from Punta Arenas, Tierra del Fuego, presented by Mr. Moritz Braun and Capt. R. Crawshaw; and to a pair of concave-casqued hornbills (*Dicreros bicornis*) from India.—Mr. Oldfield Thomas exhibited examples of a new golden mole which had been obtained in connexion with Mr. C. D. Rudd's exploration of South Africa, and which he proposed to call *Amblysomus corriei*.—Mr. H. B. Fantham exhibited and made remarks upon microscopic slides of *Lankasterella tritonis*, a hemogregarine parasite in the blood-corpuscles of a new, *Triton cristatus*. This parasite was recently found by Mr. A. S. Hirst and the exhibitor, and their observations had since been independently confirmed by Dr. A. C. Stevenson.—Mr. F. E. Beddard read a paper entitled 'A Contribution to the Knowledge of the Encephalic Arterial System in Saurapsida.'—Sir Harry Johnston read a paper containing criticisms of the Hon. Walter Rothschild's proposed classification of the anthropoid apes. He was disposed to agree with Mr. Rothschild's classification of the African apes, but suggested that the proper transcription of the native name for the bald chimpanzee should be *koolunkamba* instead of (as Du Chaillu wrote it) *koolookamba*. Sir Harry, however, could not agree with Mr. Rothschild's proposed change of the generic name of the orang from *Simia* to *Pongo*; and although considering him right in applying the former name, at present used for the orang, to the chimpanzees, he was of opinion that either *Satyrus* or *Pithecus* was a far preferable name to *Pongo* for the orang. He con-

cluded with a list of words used in several African languages for the chimpanzee, and with a précis of the history of European knowledge of the anthropoid apes down to the eighteenth century.—Mr. Knud Andersen contributed a paper on some species of bats of the genus *Rhinolophus*. All the Ethiopian species of *Rhinolophus* were shown to be of Oriental origin.—A paper was read from Dr. E. Bergroth, containing the results of his observations on the stridulating organs of five new species (two of which were referred to new genera) of the hemipterous family Halyinæ.—Dr. P. Chalmers Mitchell read a paper entitled 'On the Anatomy of Limicoline Birds, with Special Reference to the Correlation of Modifications.'—Mr. R. I. Pocock read a paper containing results of observations on a female specimen of the Hainan gibbon (*Hyllobates hainanus*), now living in the Society's gardens.

MICROSCOPICAL.—May 17.—Dr. Dukinfield H. Scott, President, in the chair.—Mr. Rousset described an old microscope of the Culpeper-Scarlet type, presented by Mr. J. E. Haselwood. It was signed 'Nath. Adams, Optician to his Royal Highness Frederik, Prince of Wales, Fecit.' The date was probably about 1740, and it differed from others of the type in having four pillars instead of the usual three. Mr. Rousset also described an old Adams's lucernal microscope made by W. & S. Jones (Adams's successors). The instrument, presented to the Society by Lieut.-Col. Tupman, was exhibited in the room. The body consisted of a mahogany box, of the form of a frustum of a pyramid, about 17 in. long by 7 in. square at the base, lying horizontally. The objective was carried in a sliding tube at the small end, and an eyepiece, consisting of two lenses about 5 in. in diameter, was placed at the other end. The stage had vertical and horizontal motions, and there was a condensing system of two independent lenses behind it. The curious feature about the instrument was the method of observing the image, which was by means of an aperture, about $\frac{1}{4}$ in. diameter, in a small disc carried by an arm attached to a telescopic rod projecting from below the instrument. The distance of the disc from the eyepiece could thus be adjusted until the best effect was obtained. On looking through the disc, which in this instance was about $\frac{1}{4}$ in. from the eyepiece, one saw in the eye lens a very fair image of an object placed on the stage.—A communication received from Mr. D. D. Jackson, of New York, on 'The Movements of Diatoms and other Microscopic Plants,' was read. In it Mr. Jackson described the interesting observations and ingenious experiments made by him, some with artificial diatoms, which have led him to the conclusion that the movements referred to are caused by the escape of oxygen gas evolved in these organisms.—There was an exhibition of slides of the Oribatida from the collection presented to the Society some twenty years since by Mr. A. D. Michael, who made some remarks upon that family of the Acarina.

PHYSICAL.—May 20.—The National Physical Laboratory was open to the inspection of Fellows, and the following special demonstrations were shown: 'The Specific Heat of Iron at High Temperatures,' by Dr. J. A. Harker. Dr. Harker also exhibited some new types of electric furnace for the attainment, in absence of noxious gases, of temperatures between 800° C. and 2,200° C.—Mr. A. Campbell exhibited apparatus for the measurement of small inductances.—In the Optical Department two new optical benches, constructed for the Laboratory by Messrs. R. & T. Beck, were shown by Mr. Selby.

BRITISH NUMISMATIC.—May 24.—Mr. P. Carlyon—Britton, President, in the chair.—The President announced that H.R.H. Princess Christian and H.R.H. Princess Henry of Battenberg had honoured the Society by the acceptance of its Royal Membership.—Mr. R. A. Ababrelton, Dr. G. A. Auden, and Messrs. M. E. Hughes-Hughes, B. Max Mehl, J. F. Walker, and G. H. Ward were elected Ordinary Members.—Mr. H. A. Parsons read a paper on 'The Mail-Coach and its Halfpennies,' wherein—after a sketch of the history of mail-coaches, and a reference to the conditions existing at the time of their most general employment—the writer recounted the circumstances attendant on the issue of the three varieties of halfpenny tokens struck in memory of the reforms and improvements instituted by Palmer in the latter part of the reign of George III. The writer, Mr. Baldwin, and Mr. Ogden exhibited specimens in illustration of the paper.—Fleet-Surgeon A. E. Weightman contributed a complete historical monograph on 'The Royal Farthing Tokens, 1613-36.' From the evidence afforded by the patents and a close study of specimens of numerous varieties of the tokens dealt

with the writer was able to classify the types presented in periods corresponding with the changes of ownership of the patents conferring the right of striking and issue. He adduced strong arguments to prove that the oval specimens constituted a separate and contemporary issue for circulation in Ireland, and also to show that the small tokens issued in the reign of James I. were intended for half-farthings—not farthings, as has been hitherto maintained. The writer illustrated his subject by enlarged photographs of specimens in his cabinet, and both he and Lieut.-Col. Morrisson showed many rare examples of the tokens themselves.—Mr. L. A. Lawrence exhibited one of the four known specimens of silver pennies attributed to Æthelbald, King of Wessex, and stated that he had, after careful consideration, reluctantly arrived at the conclusion that all the specimens were clever fabrications of the same class as the forgeries of William I. and II., Henry I., and some other coins of the Norman period already exposed by him.—Mr. Hamer exhibited the very rare Bissett's halfpenny token, without the pictures on the field of the obverse.—Presentations to the Society's library and collections were made by Dr. G. A. Auden and Messrs. Spink & Son.

MEETINGS NEXT WEEK.

- Mon. Institute of Actuaries, 5.—Annual Meeting.
- Engineers, 7½.—'The Improvement of London Traffic,' Messrs. G. Scott Mack and W. Beer.
- Aristotelian, 8.—'The Metaphysical Criterion and its Implications,' Mr. H. Wildon Carr.
- Geographical, 8½.—'Exploring Journeys in Asia Minor,' Col. F. H. H. Massy.
- Tues. Royal Institution, 5.—'Velaquez: III. The Impressionist,' Rev. H. G. Woods.
- Colonial, 8.—'The British Empire in the East,' Prof. Alleyne Ireland.
- Zoological, 8½.—'Notes on the Natural History of Western Uganda,' Col. G. Deane-Cadell; 'Descriptions of New Species of Elionychis and Allied Genera,' Mr. Martin Jacoby; 'On the Intestinal Tract of Mammals,' Dr. F. Chalmers Mitchell.
- Wed. Dante, 8½.—'Plato and Dante,' Mrs. Craigie.
- Archæological, 4.—'Symbolism in Norman Sculpture at Quenington, Gloucestershire,' Miss Josephine Knowles.
- Entomological, 8.—'New African Leptocampidae,' Prof. Chr. Aurivillius; 'Rhynchota collected by Dr. A. H. Willey at Birara and Lifu,' Mr. G. W. Kirkaldy.
- Geological, 8.—'The Microscopic Structure of Minerals forming Serpentine, and their Relation to its History,' Prof. T. G. Bonney and Miss C. A. Raisin; 'The Tarus of the Canton Ticino,' Prof. E. Johnstone Garwood.
- Thurs. Royal Institution, 5.—'Electro-Magnetic Waves,' Lecture III., Prof. J. A. Fleming. (Tyndall Lectures.)
- Fri. Astronomical, 8.—'Submarine Navigation,' Sir Wm. H. White.
- Sat. Royal Institution, 3.—'Exploration in the Philippines: II. Among the Head Hunters of North Luzon,' Mr. A. H. Savage Lander.

Science Gossip.

No. 74 of the *Bulletins* of the Lick Observatory contains Prof. Hussey's ninth catalogue of new double stars, which includes the places of two hundred objects, and raises the whole number discovered to one thousand. No. 75 gives a list of twelve stars whose radial velocities vary, and have been observed at Santiago, Chile, under the superintendence of Prof. W. H. Wright, of the D. O. Mills Expedition to the southern hemisphere; and No. 76 a set of elements and ephemeris of Giacobini's comet (α , 1905) by Messrs. R. T. Crawford and J. D. Madderill, which assign April 4th as the day of perihelion passage, and make it probable that the orbit is an elongated ellipse with a period of about 231 years. The perihelion distance from the sun is about 1.115 in terms of the earth's mean distance, or 104 millions of miles.

INTENDING observers of the total solar eclipse of next August who can read Spanish will find very useful a little work issued from the Madrid Observatory by D. Antonio Tarazona, entitled 'Memoria sobre el Eclipse Total de Sol del día 30 de Agosto de 1905,' with a preface by the Director, Señor Francisco Iniguez. It gives, with other useful information, a complete list of the towns, in alphabetical order, which are included in the zone of totality, with the times of the different phases of the eclipse; also maps showing the general position of the track, the Spanish portion on a very large scale, and a chart indicating the position of the eclipsed sun amongst the stars.

THE Thirtieth Annual Report of the Savilian Professor of Astronomy at Oxford has been issued, embracing the events of the twelve

months which ended on the 30th of April last. The printing of the measures for the 'Astrographic Catalogue' has been at last sanctioned, the expense to be shared by the Government and the University; it will be commenced in October after the return of the Director (Prof. H. H. Turner) and Mr. Bellamy from the expedition to observe the solar eclipse on August 30th, in Egypt. Several improvements have been effected in the buildings and equipment, but the work has been of rather a miscellaneous character, especially as the Director made a prolonged tour in the United States last summer, visiting most of the observatories there; he had been invited to attend the International Congress of Arts and Sciences at St. Louis, and it is hoped that the International Union for Co-operation in Solar Research will meet at Oxford next autumn. Work with the Eros photographic plates has been continued. The editing of the Rousden variable-star observations led to a request that the MS. observations of the late Mr. Pogson should be placed in the hands of the Director for publication, and, after examination, this has been undertaken.

FINE ARTS

The Royal Academy and its Members, 1768-1830. By the late J. E. Hodgson, R.A., and Fred. A. Eaton. (Murray.)

THIS work appears opportunely at a time when the position of the Royal Academy is the subject of much criticism. It treats of its foundation and of the more noteworthy incidents of its history during the presidencies of Sir Joshua Reynolds, West, and Sir Thomas Lawrence. As appearing under the joint authorship of the late librarian and the secretary, who have had free recourse to the archives of the institution, the book must necessarily be looked upon in the character of an official history, although in substance it is mainly a reprint of articles which have appeared in *The Art Journal*. The collaboration has been within defined limits. Such parts as treat of art in general and of the art of the Academicians in particular are the work of Mr. Hodgson; and in the last five chapters, which were written since his death in 1895, his place has been taken by Mr. G. D. Leslie, R.A. Mr. Eaton is responsible for all that relates to the history of the institution and for the admirable appendixes, which contain lists of Academicians, Associates, and prize-winners down to 1904, of the pictures in the Diploma Gallery, and of those acquired for the nation under the terms of the Chantrey Bequest, together with a copy of the instrument or original charter of the Academy. The clauses from the will of Sir Francis Chantrey which established the Bequest might also have been included with advantage in their entirety, for purposes of reference, though, indeed, there are very full extracts in the book itself. The appendixes, however, are, for reference at any rate, the most valuable portion of the book, forming almost a concise history in outline of the institution.

Of the work as a whole it may be said that it has a full measure of that serenity in face of criticism which is eminently characteristic of official histories. The wind may be blowing outside, but they are written in harbour. After the opening chapters, which treat of the inception of the

Academy, the method adopted is purely biographical, and as a result the value of the letterpress is found to vary somewhat considerably. Where it treats of an artist of any real distinction the work is always interesting. We may instance especially the notices of Richard Wilson and Etty, and the chapters devoted to Gainsborough and Turner. Flaxman, also, among the lesser luminaries, and even a spent light like Angelica Kaufmann, are treated of in a manner at once sympathetic and discriminating, though in the case of the latter it may be observed that the sympathy concerns itself as much with her affections as with her art.

The estimate of Constable, on the contrary, does somewhat scant justice to his merits. We are told that "perhaps his fame now is as much above his deserts as in his lifetime it was below them." This attitude of cautious reserve is in marked contrast to the general tenor of the artistic appreciations. They at any rate fully bear out the author's statement on p. 203 to the effect that the short history of British art is perhaps more thickly studded with geniuses than any other. Constable was not elected to membership until twenty-seven years after the date when he first exhibited, and was then told by the President that he should consider himself fortunate in being chosen an Academician at a time when there were historical painters of great merit on the lists of Associates. We think that current opinion concerning him is rather nearer to the true estimate.

During the whole period under review there were elected in all more than a hundred and fifty Academicians and Associates, and in the accounts of many of these the authors seem somewhat the victims of their method. The lives of the majority really lend themselves to tabular statement only. There are records of the dates of their births and deaths and election to membership, and there is little to add to these other than trivial incident. The art of some may be charitably assumed to have perished with them. As a consequence, presumably, these notices are concerned rather with their personal foibles, and details of their early environments, their interments, and the grants frequently made from the funds of the Academy towards the expenses of the same. Of Edward Bird, R.A., we are told that

"he displayed all the usual precocity of genius; drawing on walls and furniture when quite a child, receiving a box of colours from his sister at fourteen, and being then apprenticed to a tin and japan ware manufacturer at Wolverhampton, where he rapidly distinguished himself by the skill he displayed in the embellishment of tea-trays."

This course of early artistic development might well have served as the theme of one of the famous obituary lyrics in Max Adeler's 'Out of the Hurly Burly,' and we are again agreeably reminded of the same source when we learn that "his friends and admirers in Bristol gave him a grand funeral in the cathedral."

But in general the lives are more colourless, and the impression they convey to the reader may be very fairly summed up in the words of an obituary notice of Joseph Wilton, the sculptor who executed the

monument to Wolfe in Westminster Abbey: "He was a very respectable man, and if not a leading genius in the Arts, he possessed considerable knowledge of them, and had a very correct taste." In the nature of things these qualities represent the extreme practical limit of qualification for membership of academies, and this work shows with what regularity, in the case of the Royal Academy of Arts, this standard is found to recur. The exceptions almost compel notice by their infrequency. Of John Hamilton Mortimer, Associate, we are told that

"at the outset he painted historical subjects, but after his marriage he seems to have relinquished them with other dissipations to which he had before been addicted; and retiring to Aylesbury painted pictures with a moral tendency."

Our authors offer the very natural conjecture that but for his untimely death he would have been speedily raised to the full honour of membership.

The occasional discords are told with considerable detail. We may clearly infer the arbitrary nature of Sir Joshua's rule from the account given of his attempt to get Bonomi elected Professor of Perspective, and of his temporary resignation in chagrin at his failure. His position certainly required tact. On one occasion, after a dinner, we are told that he proposed the health of "Mr. Gainsborough, the greatest living landscape painter," whereupon Wilson jumped up and added: "and the greatest living portrait painter also." Passing, however, from these almost genial differences genially portrayed to the notice of James Barry, we become conscious of a contrast. We are told, "he had the manners of a clown and the language of Billingsgate." Edmund Burke enabled him in his youth to spend four years in Italy. "In return," we are told,

"Barry nobly determined to do nothing whatever to earn his own living; that sort of thing was beneath him, he could condescend to nothing but great monumental art."

The manner of the sneer savours somewhat strangely of the Philistine! Barry's life was one of penury; but we may cite his words when offering to decorate St. Paul's with historical pictures at his own expense:—

"I have taken great pains to form myself for this kind of quixotism. To this end I have contracted and simplified my cravings and wants and brought them into a very narrow compass."

We are told that "for Michael Angelo, Raphael, and Titian he had the supreme contempt." His published works prove the exact contrary. In a letter to Burke, written when at Rome, he says:—

"You will, I hope, do me the justice to remember that I have the highest and justest sense of the beauty, elegance, and propriety of Raffael, though I believe them rather, perhaps, diffused amongst his works than to be found in any particular one; and I hope to give you some, though a faint, idea of Michael Angelo's grandeur, knowledge, and even eloquence and beauty in some of his figures and stories in the compartments of the ceiling of the Sistine Chapel."

We might easily quote a score of passages to the same purport from his letters, his lectures on painting, and his tract on

Titian's colouring. His own impressive series of paintings in the great hall of the Society of Arts, which were designed to form a history of human culture, reveal the influence of Raphael's works in the Camera della Segnatura at the Vatican.

The book repeats his uncivil retort to Reynolds when the latter remonstrated at his delay in delivering his lectures as Professor of Painting; but there is no mention of the fact that the delay was due to his being occupied with the works for the Society of Arts, or that he subsequently became completely reconciled with Sir Joshua.

In the notice of George Stubbs, the animal painter, of whom we are here informed that "solicitous Fame still bears him aloft upon her trembling pinions," the authors proceed to say that

"If we place him alongside his contemporary James Barry, and contrast the inflated utterances, the bumptious life and ambitious art of the one with the unassuming industry of the other, we cannot but chuckle and rejoice in the irony of fate which has so completely reversed their reputations."

This is emphatically not the way in which an official history, or any other history, should be written.

It is somewhat easy to "chuckle and rejoice" on the strength of unsound premises. It would have been more to the purpose to explain the action taken by the Academy when, in 1799, by thirteen votes to nine, they expelled Barry, without allowing him any opportunity of meeting their charges against him. These charges are understood to have been founded upon his published letter to the Dilettanti Society, which contains some intemperate language as to the action of cabals within the Academy, and severe strictures upon the financial policy of the institution. It has been well said that

"both parties appear to blame—Mr. Barry for losing his temper so often, and that public body for ever losing its temper at all, so far as to expel him in consequence of this publication."

In spite of the lapse of more than a century this loss of temper has apparently not yet been made up.

Barry, in his letter to the Dilettanti Society, which dealt with "certain matters essentially necessary for the improvement of public taste and for the accomplishing the original views of the Royal Academy," referred to certain projects which he had urged upon the Academy as worthy of their financial support. These were the establishment of a gallery of pictures by old masters which should, by the generosity of the public, "soon fructify and extend to a National Gallery"; of a gallery of prints and casts of famous statues for the benefit both of students and of the public; and also the reproduction, with the royal sanction, of the anatomical manuscripts and drawings by Leonardo da Vinci which were in the king's possession. He had further urged the holding of loan exhibitions of works by old masters as likely to prove profitable to the Academy and beneficial to public taste. The last suggestion has, of course, long since been adopted, and the

other projects have been realized by the operation of other agencies. Of the originator of these projects Allan Cunningham said, not without some justice, that "he was the greatest enthusiast in art which this country ever produced."

TWO EXHIBITIONS.

AN exhibition of old masters in the galleries of Messrs. P. & D. Colnaghi is always certain to contain some fine pictures, and the present show is no exception to the rule. All the works presented, except three, are by British painters, but our national predominance in this case is not a mere predominance of number. Neither of the works attributed to Ruysdael represents that master at his best, and the larger of them is far from pleasant in colour. The single specimen of De Koninck, on the other hand, is one of the best of his smaller works, the greys being most felicitously handled, striking the desired note of gravity and coolness without the least loss of harmony. The actual painting, too, is singularly crisp, keen, and skilful, and might serve as a proof, if proof were needed, that the large landscape in the Wantage Collection which passes under the name of Rembrandt was not beyond the capacity of his gifted pupil.

Yet even this excellent painting fails to hold its own by the side of one of the English landscapes in the same room, although it makes the little Gainsborough sketch look loose and mannered, and Constable's *Hampstead Heath* seem rather poor and thin, both in quality and sentiment. This last represents the same scene as the picture in the Sheepshanks Collection, painted from a slightly higher point of view, and from its style appears to belong to the beginning of Constable's *Hampstead* period. The date 1824 must thus represent the year of its completion. The other picture by Constable, however, is the splendid sketch of *Salisbury Cathedral*, which, when recently seen at Christie's among the pictures of the late Mr. Louis Huth, excited universal admiration. This study for the finished work which was exhibited in 1823, and is now in South Kensington Museum, like so many of Constable's studies, moves us more to-day than does the elaborate picture built up from it, fine as that is. Indeed, it would be difficult to name any work from Constable's hand in which his characteristic excellence shows to better advantage than in this fresh and radiant sketch. The exquisite passages of colour in the sky round the cathedral spire are specially wonderful.

Gainsborough as a figure painter is represented only by a very slight and graceful study of *The Mushroom Girl*, but the specimens of Reynolds are more important. The sketch of *Mrs. Payne-Gallwey*, it is true, is a trifle plausible about the eye, the nostril, and the lip; and the large double portrait of *Lord Ashburton and his Sister*, though enlivened everywhere by passages of delightful brushwork and juicy colour, is not quite satisfactory in its total effect, perhaps from the endeavour to convey a sense of naturalness by posing the two sitters opposite to each other. The *Portrait of Mrs. Irwin*, however, is entirely characteristic, and the slight fading of the carnations has done no more than tone the picture to an exquisite silvery coolness. The accident in the case of Reynolds is, of course, common enough, and at times deplorable too; but there are occasions, like the present, when it is positively felicitous in its results, conveying, as no deliberate process could do, an air of serene distinction which marks off these cultured persons of eighteenth-century England from those born in less fortunate periods or places. The social philosopher may think, perhaps, that our nation has always overestimated the fair sex, and it is not our present affair to dispute the statement; but

whether this British characteristic prove right or wrong in the long run, its effect on English portrait-painting is incontestable. In the hands of Reynolds, Gainsborough, and one or two of those who have inherited some portion of their genius the well-born Englishwoman has become a type unique in art, compared with which the women of all other painters seem childish, wanton, or bovine.

The art of Romney is less searching and profound than that of Gainsborough and Reynolds, approaching nature with an appreciation more purely external. Nevertheless in his masterpieces, such as the well-known 'Miss Cumberland,' and even in less remarkable though fresh and typical specimens of his art, such as the 'Mrs. Drake,' the fascination remains. The large portrait of *Lady Hamilton as Cassandra*, a three-quarter-length taken from the well-known full-length version of the subject engraved for Boydell's 'Shakspeare,' lacks Romney's usual lightness of touch, and therefore his characteristic charm. The strong and vivid picture of two children by Hoppner shows to much better advantage. Hoppner, indeed, is almost always successful in his portraits of children, perhaps because his feeling for youth and innocence was far stronger than his grip of mature character, and the picture in Messrs. Colnaghi's exhibition is one of the best things of its kind, although in ability it may not be on the level of the *Miss De Vismes* by Lawrence. The gipsy-like gaiety of this girl sitter was peculiarly suited to Lawrence's sparkling talent, and since the picture dates from the time when the artist was not yet spoilt by social success, it is a delightful example of his powers, as well as a bold and original piece of colour.

A humbler collection at the Rowley Gallery, Silver Street, Kensington, also calls for notice. It is composed of landscape sketches in water colour, and oil studies of poultry, by Mr. H. M. Livens, who, if we remember rightly, has shown several excellent if rather low-toned interiors in various recent exhibitions. The sketches indicate unusual feeling for design and an unusual taste in the choice and arrangement of colours, derived apparently from intelligent study of Oriental art. Mr. Livens's talents deserve employment on a more extended scale.

THE LOUIS HUTH ENGRAVINGS.

THE sale of these engravings at Christie's on the 24th ult. was notable for the fact that a first state, before any letters, of T. Watson's mezzotint after Reynolds's *Lady Bampfylde* fetched 1,260*l.*, the highest price ever realized at auction for a mezzotint. Many other good prices were obtained. Details of the sale are appended. After Hoppner: *The Right Hon. William Pitt*, by G. Clint, 31*l.*; After Van Dyck: *Lords John and Bernard*; Stewart, by J. McDardell, 120*l.*; George, Duke of Buckingham, and his Brother, by the same, 157*l.*; Henry, Earl of Danby, by V. Green, 40*l.*; Sir Thomas Wharton, by the same, 77*l.*; After Reynolds: Sir Joshua Reynolds as President of the Royal Academy, by V. Green, 168*l.*; Oliver Goldsmith, by J. March, 84*l.*; Dr. Samuel Johnson, by W. Doughty, 54*l.*; Master Crewe as Henry VIII., by J. R. Smith, 36*l.*; Mrs. Braddell, by S. Cousins, 44*l.*; Lavinia, Countess Spencer, by C. Hodges, 50*l.*; Mrs. Payne-Gallwey and Child, by J. R. Smith, 367*l.*; Master Bunbury, by F. Haward, 294*l.*; Miss Penelope Boothby, by T. Park, 29*l.*; Lady Caroline Howard, by V. Green, 31*l.*; Duchess of Marlborough and her Daughter, by J. Watson, 31*l.*; Mrs. Montagu, by J. R. Smith, 33*l.*; Miss Mary Palmer (Lady Thomond), by W. Doughty, 54*l.*; Miss Theophila Palmer, by J. R. Smith, 63*l.*; Hon. Mrs. Stanhope, by the same, 63*l.*; Miss Jacobs, by J. Spilsbury, 241*l.*; Lady Harriet Herbert, by V. Green, 635*l.*; Countess of Aylesford, by the same, 462*l.*; Mrs. Hardinge, by T. Watson, 367*l.*; Duchess of Devonshire and her Daughter, by G. Keating, 89*l.*; Lady Stanhope, by J. Watson, 52*l.*; Mrs. Sheridan as St. Cecilia, by W. Dickinson, 147*l.*; Mrs. Siddons as the Tragic Muse, by F. Haward, 131*l.*; Mrs. Mathew, by W. Dickinson, 840*l.*; Elizabeth, Countess of Derby, by the same, 178*l.*; Anne, Viscountess Townshend, by V. Green, 63*l.*; Lady Elizabeth Compton, by the same, 609*l.*; Mrs. Musters, by J. R. Smith, 168*l.*; Mrs. Carnac, by the same, 110*l.*; Isabella, Duchess of Rutland, by V. Green, 892*l.*; The Countess of Salisbury, by

the same, 483*l*.; Mrs. Pelham feeding Chickens, by V. Dickinson, 110*l*.; The Ladies Waldegrave, by V. Green, 99*l*.; After Morland: Child looking into a Pig-sty, by J. R. Smith, 25*l*.; The Public-House Door, by the same, 28*l*.; Smugglers, by J. Ward, 26*l*.; The Carrier's Stable, by W. Ward, 52*l*.; Children playing at Soldiers, by G. Keating, 69*l*.; Children Bird's-nesting, by W. Ward, 69*l*.; The Delightful Story, by the same, 99*l*.; The Farmyard, by the same, 58*l*.; The Farmer's Stable, by the same, 42*l*.; The Warrener, by the same, 115*l*.; Sunset: a View in Leicestershire, by the same, 86*l*.; Travellers, by the same, 25*l*.; Cottagers, by the same, 65*l*.; The Return from Market, by J. R. Smith, 67*l*.; After Gainsborough: Interior of a Cottage, by C. Turner, 147*l*. The eighty-three lots brought a total of 9,971*l*. 6*s*. 6*d*.

SALES.

SEVERAL important art sales have just been concluded in Paris by M. Paul Chevallier. The more extensive of these began on May 15th, and continued until May 24th, a total of 1,407,206*fr*. being realized. It consisted of the collection of the late M. Michel Boy (to which we referred last week), and was more particularly rich in works of art of the Middle Ages and of the Renaissance period. The Edwards collection of ancient and modern pictures realized a total of 193,835*fr*. for fifty lots, of which the most important were: G. Dow, Portrait of a Lady of Quality, 9,000*fr*. Three by Fr. Goya, Portrait of Mariano Ceballos, 14,000*fr*.; Picador enlevé par les Cornes d'un Taureau, 11,000*fr*.; and Portrait of Alberto Forastero, 16,100*fr*. J. B. Greuze, Le Réveil, 9,500*fr*. N. de Largillière, Portrait of the Artist, 18,200*fr*. Sir Joshua Reynolds, Portrait of a Young Gentleman, 13,300*fr*. P. Wouverman, Le Maréchal-Ferrant, 18,000*fr*.

The collection of M. Henri Heugel, sold on May 26th, consisted of nineteen modern pictures, and these produced a total of 289,330*fr*. The more important were: Corot, Paysage de l'Artois: Vue prise aux Environs du Village de Sainte Catherine-lès-Arras, 32,500*fr*. Two by Delacroix, Chasse aux Lions, 1858, 65,000*fr*.; and Le Christ en Croix, 1853, 15,000*fr*. This latter realized 18,250*fr*. at the Noël sale in 1891. Diaz, Le Repos des Hamadryades, 9,500*fr*. This realized 5,500*fr*. at the Saulnier sale in 1886, and 9,250*fr*. at the Daupias sale in 1892. Two by J. F. Millet, Baigneuse, 61,000*fr*. (at the first Saulnier sale, in 1886, this was appraised at 29,100*fr*.), and at the second sale, in 1892, 48,000*fr*.; and La Petite Gardeuse d'Oies, 56,000*fr*. At the Garnier sale in 1894 this sold for 38,200*fr*. Rousseau, Dans la Forêt, 30,000*fr*.

Messrs. Christie sold on the 27th ult. the following. Pictures: Sam Bough, Loch Lochy Castle, 291*l*. W. Shayer, sen., The Anchor Inn, 105*l*. H. Fantin-Latour, A Basket of White Grapes and Pomegranates, 135*l*.; A Bowl of Flowers, 199*l*.; Zinnias, 126*l*. R. Ansdell, The Stray Lamb, 152*l*. L. Deutsch, A Dervish Dance, 105*l*. G. F. Watts, Portrait of a Young Girl, in red dress, with white hat, 136*l*. Sir L. Alma Tadema, After the Drive, 199*l*. W. Holman Hunt, The King of Hearts, 220*l*. H. Herkomer, The Guards' Cheer, 294*l*. Drawings: J. Israëls, Coming from Church, 105*l*.; Waiting for Father's Return, 115*l*.

The same firm sold on the 29th ult. the following drawings: S. Austin, St. John's Market, Liverpool, 105*l*. J. S. Cotman, St. Michael's Mount, 101*l*. C. Fielding, A View of Ullswater, 50*l*. A. C. Gow, The Last of the Old Squires, 71*l*. J. D. Harding, Val d'Aosta, 252*l*. T. Heaphy, The Fish-Market, Hastings, 252*l*. S. Prout, The Porch of Chartres Cathedral, 141*l*.

The following engravings were sold by the same firm on the 30th ult. By Whistler: Pierrot, 73*l*.; San Biagio, 31*l*.; Putney Bridge, 30*l*.; Battersea Bridge, 38*l*. The Palace Doorway, by D. Y. Cameron, 26*l*. A Sunset in Ireland, by Sir F. Seymour Haden, 27*l*. La Pompe, Notre Dame, by C. Méryon, 32*l*. After Rembrandt: Rembrandt's Peasant-Girl, by W. Say, 43*l*. After Romney: Lady Hamilton, by J. Jones, 42*l*.; Lady Hamilton as Nature, by H. Meyer, first published state, 336*l*.; by J. R. Smith, in colours, 69*l*.; Miss Cumberland, by J. R. Smith, 105*l*. After Reynolds: The Bedford Children, by V. Green, 28*l*.; Countess Spencer, by Bartolozzi, 88*l*.; Lady Smyth and Children, by the same, 37*l*.; Mrs. Pelham feeding Chickens, by W. Dickinson, 178*l*.; Lady Harriet Herbert, by V. Green, 309*l*.; Lady Caroline Price, by J. Jones, 42*l*. After Hoppner: Sophia Western, by J. R. Smith, 38*l*.; The Daughters of Sir Thomas Frankland, by W. Ward, 152*l*.; Duchess of York, by W. Dickinson, 42*l*. After Morland: St. James's Park, and A Tea-Garden, by F. D. Soiron, 183*l*.; The Return from Market, and Feeding the Pigs, by J. R. Smith, 89*l*.

After A. Kauffman: Lady Rushout and Daughter, by Burke, 48*l*.; Rinaldo and Armida, by the same, 46*l*. After Lawrence: Lady Peel, by S. Cousins, 75*l*. After A. Nasmyth: Robert Burns, by W. Walker and S. Cousins, 52*l*. After Zoffany: The Flower-Girl, by J. Young, 28*l*.

Juxta-Positi.

MESSRS. HENRY GRAVES & Co. are showing a picture of the Japanese war by Mr. Frederic Villiers, 'Sap and Shell,' which is a study in the colours of modern shell fire.

A SECOND series of Miss E. Fortescue-Brickdale's remarkable water-colours—'Such Stuff as Dreams are made of!'—on which she has been engaged for the past four years, will be shown for the first time early in June at the Dowdeswell Galleries.

We regret to hear of the death of M. Paul Dubois, one of the greatest of modern French sculptors. Born in 1829 at Nogent-sur-Seine (Aube), it was not until he was twenty-four years of age that he decided to adopt art as a profession; he studied under Toussaint, and first exhibited at the Salon in 1858; after four years in Italy, he returned to Paris, and won a second-class medal with his 'Narcisse' at the 1863 Salon. He executed busts of Henner, Dr. Parrot, Paul Baudry, Pasteur, Cabanel, Charles Gounod, and Bonnat. He has also been a frequent exhibitor of portraits and other pictures in oils. He was appointed Keeper of the Luxembourg in 1873, and succeeded Guillaume in the direction of the École des Beaux-Arts in May, 1878, a post he only resigned some weeks ago. He succeeded Perraud at the Académie des Beaux-Arts in December, 1876. His two greatest works, the equestrian statue of 'Le Connétable de Montmorency,' at Chantilly, and his 'Jeanne d'Arc,' in front of the St. Augustin Church, Paris, are said to have occupied him for nearly ten years.

THE list of the winners of medals of the Société des Artistes Français was published a few days ago. In the section of painting no first-class medals have been awarded; those who have won medals of the second class are MM. Decamps, Lartean, Palézius, Planquette, Pagès, Lecomte, Bellemont, Alleaume, Tavernier, Cayron, Trigoulet, Laisement, Benner, Camoreyt, Godeby, and Gardier, and Madame Lucas Robiquet. First-class medals for sculpture have been awarded to MM. Marquet, Peter, Charles Jacquot, and Segoffin. In the section of Gravure en Médailles et Pierres Fines, M. Pillet has won the only first-class medal. In addition to these and many other second-class awards, the Prix Maguelone Lefebvre Glaise has been awarded to M. Jacques Patissot, and the Prix Rosa Bonheur to M. Lucien Simonnet.

PROF. ADOLF NICKOL, whose death in his eighty-first year is reported from Brunswick, was well known as a landscape and animal painter.

THE death, in his thirty-sixth year, is announced from Halensee of the portrait painter and etcher Wilhelm Rubach. Among his best-known works are pictures of Shakespeare and Schiller, and his etching of Lenbach's portrait of Bismarck.

A PRIVATE collection of lace and embroideries is now on view at the Fitzwilliam Museum, Cambridge. This collection comprises lace and embroideries from Italy, France, Spain, Greece, Bohemia, Switzerland, Germany, Flanders, Holland, Denmark, Russia, Finland, Sweden, England, Ireland, Mexico, and South America. The Italian, Flemish, and Russian sections, the drawn-muslin, and the Mexican embroideries are special features of the exhibition. It fills some twenty cases, and will be on view, it is hoped, during the whole of the summer.

MR. J. T. PAGE writes regarding our note of May 13th on 'A Northamptonshire Church Chest':—

"The strongly worded note under the above heading is very timely. I trust it may be the means of rousing the public conscience and preventing a repetition of such deplorable incidents as the one you mention. For several centuries, up to the year 1888, there was in the church of West Haddon, Northamptonshire, an old oak-log chest, which formed a repository for the parish books and documents. It was cut out of a solid oak log, being about 8 feet long by 2½ feet wide. The lid was fitted with three locks, the respective keys of which were held by the vicar and two churchwardens. A little prior to the date mentioned it was discarded, and an iron chest obtained wherein to keep the registers, &c. To the regret of some, this interesting relic was on November 29th, 1888, handed over by the then vicar and churchwardens to the Northampton Museum. It is no doubt now in very good hands; but I am one of those who consider that its proper place is West Haddon Church."

THE death, in his seventy-third year, is reported from Amsterdam of Prof. Gugel, the author of several valuable works on architecture, the best known of which is 'A History of Architectural Style.'

MUSIC

THE WEEK.

COVENT GARDEN. — *Tristan, Tannhäuser, Rigoletto, Die Meistersinger.*

WAGNER'S 'Tristan' and 'Tannhäuser' were performed at Covent Garden on Thursday and Saturday evenings last week, and between them Verdi's 'Rigoletto.' During the last twenty or twenty-five years many interesting operas written by Italian composers have enjoyed more or less popularity; but when the historian of the future sums up the history of dramatic music during the nineteenth century, the art-work of Wagner and of Verdi will chiefly engage his attention. Beethoven's 'Fidelio,' produced at Vienna in 1805, will, of course, be mentioned, but that work only counts in the development of opera since Mozart in so far as its magnificent, highly emotional music led Wagner to assign so important a part to the orchestra in his music-dramas.

In 'Tristan' Frau Wittich impersonated Isolde. As Brünnhilde we greatly admired this lady, but as the Cornish princess she was less impressive, and the torpid Tristan of Herr Burrian must have affected her powers. There was plenty of excellent singing on the part of both artists, yet neither acted in downright earnest. For instance, the entry of Tristan in Act I. was singularly lacking in dignity, while the meeting of the lovers in the second act gave no idea of the ecstatic state of mind in which they are supposed to be. Of Madame Kirkby Lunn and Herr van Rooy in their respective parts of Brangäne and Kurwenal there is no need to speak.

Frau Wittich and Herr Burrian were the Elisabeth and Tannhäuser on the Saturday evening, and again in this opera the impersonations were more or less conventional. Elisabeth's intercession in the second act had not the true ring of sincerity. In that act Herr Burrian, however, was very good—indeed, at his best. It must be understood that Frau Wittich and Herr Burrian are able artists; it is the remembrance of certain great exponents of Wagner which leads to comparison and qualified praise. Frau Reini was a commendable Venus; more con-

vincing, however, in the amorous than in the irate moods of the goddess. In both works Dr. Richter and his band won golden opinions.

Of 'Rigoletto' we need only say that Mlle. Selma Kurz made her first appearance this season, and as Gilda captivated the audience by her excellent singing and clever acting. Signor Caruso, the Duke, was in very fine voice. Signor Scotti impersonated Rigoletto with good effect. Signor Mancinelli conducted with his usual entrain.

'Die Meistersinger' was given at Covent Garden on Wednesday evening. Fräulein Alten, the Eva, possesses a thorough understanding of her part; she sings well, though somewhat coldly. Herr Herold, the Walther, acted with marked refinement; his voice is of delightful quality; as yet, however, the tone is not sufficiently round and resonant. Herr van Rooy impersonated Hans Sachs to the life; his singing was wonderfully smooth and telling. Herr Geiss, the Beckmesser, was very clever, though here and there he showed a tendency towards the comic, notably in the trial scene.

The performance altogether was very good. Continual praise of Dr. Richter and his band is apt to become monotonous; yet justice demands that these important factors in the success should be recognized.

WALDORF.—*L'Amico Fritz*.

MASCAGNI'S 'L'Amico Fritz' was revived at the Waldorf Theatre on Tuesday evening. The composer's 'Cavalleria Rusticana,' produced in London by Signor Lago at the Shaftesbury Theatre in 1891, was first heard at Covent Garden, May 16th, 1892, and ever since then has formed part of its regular repertory. The opera in question was given there for the first time a week later, but after a few performances was set aside. The public is excited by anything out of the way, such as the sensational plot of 'Cavalleria,' and also its strenuous music; the story of 'L'Amico Fritz,' on the other hand—of quiet, idyllic character—is not calculated to stir the public pulse. Then, again, although we note clever music in it, and effective numbers—notably the "cherry-tree" duet—the music is often out of character with the personages of the pastoral and their Alsatian atmosphere. Strains more like *Volkshied*, of a homely nature, would have been more in keeping. The revival of the work was, however, interesting. Mlle. Alice Nielsen as Suzel sang well, though she at times unduly forced her high notes. Madame de Cisneros, the gipsy Beppe, has a fine contralto voice, and promises to be a useful member of the company. Signor de Lucia, who created the part of Fritz at Rome, was excellent, and so also was Signor Ancona as David. Signor Arnaldo Conti conducted; the orchestral playing was far better than on previous evenings. The new opera 'Fiorella,' by Mr. Amherst Webber, is announced for next Wednesday evening, the principal parts being assigned to Mlle. Ferraris, Madame de Cisneros, and MM. Pezzuti, Angelini-Fornari, and Pini-Corsi.

Musical Gossip.

HERR FRITZ KREISLER gave his only recital this season at Queen's Hall on Monday afternoon. He is not only a great violinist, but also a great artist. His programme included Bach's Concerto in E, the Beethoven Concerto, and Tartini's 'Trillo del Diavolo' Sonata. It would be difficult to imagine finer interpretations of these works. Now that Dr. Joachim has given up solo playing Herr Kreisler may be regarded as his legitimate successor. There was a small orchestra, under the vigilant direction of Señor Arbos. The organ was introduced into the Bach and Tartini accompaniments; the effect was at times disturbing, and at the end of the Tartini of an unsuitable *ad captandum* character.

We are unable this week to notice the Hillier Festival, which was to begin on Thursday at the Queen's Hall. The Ostend Kursaal Orchestra—under the direction of its conductor, M. Léon Rinskooff—which makes a first appearance in England, enjoys a good reputation. M. Hillier, moreover, has included a novelty in each of his six programmes; in the second and last, indeed, two novelties. He has engaged good artists, and if the orchestra and conductor prove worthy of their reputation, the enterprise ought to prosper.

M. MAUREL gave his recital at the Bechstein Hall yesterday week, and in songs of various kinds once again displayed his unrivalled artistic powers. His voice may have lost something of its freshness, but his mastery of his art remains unimpaired. The hall was crowded. A duet from 'Don Pasquale' sung by Mrs. Landon Ronald and M. Maurel was highly appreciated. Mr. Landon Ronald, an admirable accompanist, presided at the pianoforte.

MESSRS. BREITKOPF & HAERTEL are about to begin a critical edition of the works of Haydn, which they expect to complete within a period of from ten to fifteen years. Many of the composer's works were destroyed by fire during his lifetime, and some have been lost; yet the number which remains is exceedingly large.

ON the 18th of last month Carl Goldmark quietly celebrated the seventy-fifth anniversary of his birth at Abbazia. 'Die Königin von Saba,' the composer's masterpiece, was produced at Vienna a little over thirty years ago.

EMILE JONAS, the French composer of many operettas, produced for the most part at the Bouffes Parisiens, died last week at St. Germain, at the ripe age of seventy-eight. He was of Jewish descent, and in 1854 published a 'Recueil de Chants Hébraïques.'

THE Archbishop of Canterbury has conferred the honorary degree of Doctor in Music on Mr. A. Herbert Brewer, the able organist of Gloucester Cathedral, and festival conductor in that city since 1901.

PERFORMANCES NEXT WEEK.

SAT.	Sunday Society Concert, 3.30, Queen's Hall.
SUN.	Sunday League Concert, 7, Queen's Hall.
MON.	Mlle. Lilla de Berna's Concert, 8, Aeolian Hall.
—	Mr. F. Meisel's Recital, 8, Queen's Hall.
—	Yvette Guilbert's Songs, 8.30, Haymarket Theatre.
—	Mlle. Alice Mandeville's Vocal Recital, 8.30, Bechstein Hall.
—	Special Orchestral Concert, 8.15, Bechstein Hall.
—	Mlle. Nora Clench's Quartet, 8.30, Aeolian Hall.
—	Mischa Elman's Orchestral Concert, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
TUES.	London Symphony Orchestral Concert, 8, Queen's Hall.
—	Mr. and Mrs. Hermann Lohr's Concert, 8.15, Aeolian Hall.
—	Mlle. Gladys Law's Pianoforte Recital, 8.30, Bechstein Hall.
—	Yvette Guilbert's Songs, 8.30, Haymarket Theatre.
—	Musical Festival, 8.30, Queen's Hall.
—	Madame J. Chatterton's Harp Concert, 8, Steinway Hall.
—	Royal Opera, Covent Garden.
WED.	Grand Opera, 8.15, Waldorf Theatre.
—	Mlle. C. Stuenkel's Violin Recital, 8.15, Bechstein Hall.
—	Musical Festival, 8.15, Queen's Hall.
—	Mr. Santini's Orchestral Concert, 8.15, Queen's Hall.
—	Mr. Julian Henry's Vocal Recital, 8.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
THURS.	Mr. Amherst Webber's 'Fiorella,' Waldorf Theatre.
—	Musical Festival, 8.15, Queen's Hall.
—	Yvette Guilbert's Songs, 8.30, Haymarket Theatre.
—	Philharmonic, 8, Queen's Hall.
—	Mlle. Marie Schade's Pianoforte Recital, 8, Steinway Hall.
—	Hegedüs's Violin Recital, 8.30, Aeolian Hall.
—	Mr. and Mrs. Harry Phillips's Concert, 8.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
FRI.	Grand Opera, 8.15, Waldorf Theatre.
—	Yvette Guilbert's Songs, 8.30, Haymarket Theatre.
—	Royal Opera, Covent Garden.
SAT.	Grand Opera, 8.30, Waldorf Theatre.
—	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

IMPERIAL.—*Hawthorne, U.S.A.: a Light Play in Four Acts.* By James Bernard Fagan.

THOUGH the search for Utopias, Arcadias, Atlantises, and empires of the sun and moon is apparently abandoned, like that for Ophir or Cathay, out of that Eastern part of Europe which constitutes a sort of debatable land are being carved by our dramatists endless kingdoms, the proceedings in which are only less extravagant and outrageous than those to be witnessed in real states. The latest imaginary kingdom to be thence drawn is the creation of Mr. Fagan, the author of 'The Prayer of the Sword.' It has much in common with imaginary Ruritania and something with actual Servia, the ordinary proceedings in which unfavoured district it can scarcely be held to caricature. The recurrent revolutions in Borrovina, due to the rivalries between the Oberitches and the Unteritches, are, it is hoped, to be settled by a marriage between Prince Vladimir Unteritch, the chief pretender, and the Princess Irma, daughter of the reigning monarch, Augustus III. Unluckily, Prince Vladimir comes in war, not in peace, and his arrival is the prelude to another revolution, which is to end in the deposition of Augustus and his own elevation to the throne. For this change of government there is but too much cause. Borrovina is hopelessly insolvent; salaries, ministerial and other, are months in arrear, and the army, to which a year's pay is due, is on the point of mutiny. The insurrection seems bound to succeed, and would do so, but for the interference of Anthony Hamilton Hawthorne, a penniless American, second Secretary of Legation. By a strange chance Hawthorne has come upon the princess sleeping in her bower, or her orchard, or somewhere else, and has fallen in love with her. Judging by his unconventional proceedings that he is her princely lover wooing her incognito, the princess responds to his passion. Some interesting and tender passages over a ruined sundial in the park of the Summer Palace precede the outbreak of revolution. Meantime a second chance most opportunely befalls Hawthorne. His uncle, known as the Steel King, is, with his only son, killed in a motor smash, and the young Secretary of Legation comes into an immense fortune. When, in a confidential interview with his chancellor, the king says he must have sixty million francs or choose between a revolution and a Russian occupation, Hawthorne blandly offers to supply the money. Surprised at such a response from so unexpected a quarter, the monarch is disposed to treat the matter as impertinence. In the end he acquiesces, accepts the proposed largess, and constitutes the American his chief adviser, giving him entire control of the negotiations with the rebels. When the leader of the opposition, the commander-in-chief, and the mutineers generally are in his presence, Hawthorne has little difficulty in showing them on which side their bread is buttered, and persuading them that a full payment of all that is due to them, together with a

complementary *douceur*, is more to their advantage than a revolution which will bring them nominal power, but leave them impecunious as before. The only person on whom this conclusion jars is the princess. She resents these mercenary engagements, in the course of which she seems to be herself put up for auction. In the end she learns from her father that, instead of making, as she had conceived, a sound and remunerative financial transaction, Hawthorne has virtually thrown his enormous fortune into the sea. Slowly it dawns upon her that this pushing, assertive, and resourceful American financier is another Mark Antony, who, for her sake, regards the world as well lost. She then accepts his advances, and consents to accompany him to his Virginian home, leaving the audience to muse on the question whether, in so magnificently re-establishing and reconstituting a kingdom, Hawthorne has left himself money enough to be able to support so costly a bride. All this is extravagant and futile. It is pleasant and pretty also, and may be accepted by those who, according to childish folk-lore, will "open the mouth and shut the eyes and see what Providence will send them." It is agreeably acted by Miss Evelyn Millard as the Princess, Mr. Lewis Waller as her American benefactor and suitor, and Mr. H. V. Esmond as the King. All that is wanted to express the full measure of charm is an atmosphere of more youth. The extravagances of which the characters are guilty smack of adolescence rather than of full-grown youth. The whole was received with favour, and constitutes an appetizing entertainment.

COURT. — Afternoon Representation. — *Beatrice. In Three Acts.* By Rosina Filippi.

In three short acts, which may almost be regarded as tableaux, Miss Filippi has portrayed as many imaginary meetings between Dante and her whom in the 'Convivio' he calls "il primo diletto della mia anima," and in the 'Vita Nuova' "la mia gentilissima donna." His encounters with her are due to the interference of supernatural beings, who are called impersonations of Love and of Death, and cannot be regarded as wholly satisfactory. In the first act, indeed, he is kissed by the lady, who is already affianced to Simone dei Bardi. This accolade, with all its gracious promise, does not prevent the lady in the second act, when he presents himself at her wedding, from treating him with levity, if not ridicule, and laughing at the verses in her honour he is vain and indiscreet enough to recite. In the third act he gazes on her dead body. This mystical piece, symbolic of we know not what, was accompanied with song and dance. A number of Italian worthies of whom we hear in connexion with Dante were presented, but were sadly sentimental and lackadaisical.

Dramatic Gossip.

ON Wednesday evening Miss Ethel Irving revived at the Criterion Mr. Gilbert's 'Comedy and Tragedy,' playing at the same time 'What Pamela Wanted.'

'LORD DANBY'S LOVE AFFAIR,' announced as a "society romance" in four acts, by the Rev. Forbes Phillips, has been given at the Coronet Theatre with a cast comprising Miss Constance Collier, Mr. George P. Hawtrey, and Mr. Sydney Brough.

MADAME MODJESKA, well remembered in this country as an actress of remarkable power and versatility, has taken her farewell of the stage at the Metropolitan Opera-House, New York, in the sleep-walking scene from 'Macbeth.' Many artists, English and American, took part in the complimentary benefit that was given her.

'HAMLET' is this evening withdrawn from the Adelphi Theatre, and will on Monday be succeeded by 'Under which King?' a drama concerning George II. and "bonnie Prince Charlie," by Mr. J. B. Fagan, in which Miss Lily Brayton and Mr. Oscar Asche will play leading parts.

MR. STEPHEN PHILLIPS is said to contemplate a tragedy on the subject of Harold, which will constitute a species of rivalry with Tennyson.

THE Porte Saint-Martin has witnessed the successful production of 'Pauvre Fille,' a translation by M. Jean Thorel of Hauptmann's 'Rose Bernd.'

THIS evening sees at the Great Queen Street Theatre the closing performance for the present season of the Mermaid Repertory Theatre. A final performance of 'The Knight of the Burning Pestle' was given on Thursday afternoon.

MR. MARTIN HARVEY's production of 'Hamlet' is this evening succeeded at the Lyric by 'The Breed of the Treshams,' a four-act play by John Rutherford, which was given at Kennington on December 7th, 1903, but is now for the first time set before the West-End public.

THE run at the Shaftesbury of 'Renaissance' terminated on Wednesday, though there is some mention of a possible revival.

'ALICE,' a rendering of 'Alice in Wonderland' and 'Through the Looking-Glass,' by Miss Rosina Filippi and Mr. Nigel Playfair, in which Mr. Playfair enacted two characters, was given at the Court on Monday afternoon after the performance of 'Beatrice,' to which we refer elsewhere. It is fairly successful and entertaining.

ON Monday Signora Duse appeared at the Waldorf Theatre in Hedda Gabler, a part in which she was first seen at the Adelphi on October 7th, 1903. Signora Maty Wilson took the part of Thea Elvsted, but the cast in other respects seems to be the same as before.

THE death is announced of M. Ambroise Janvier de la Motte, better known as Janvier, author of various plays. Under the pseudonym Beauvallon he gave, March 22nd, 1876, 'Il ne sait pas lire' to the Palais Royal; and on March 2nd, 1880, 'L'Indiscrète' to the Gymnase; and August 20th, 1881, 'La Parole de Barbasac,' all in one act. Subsequently, as M. Janvier, he produced, alone or in collaboration, 'Les Respectables,' comedy in three acts, Vaudeville, November 21st, 1889; 'Cinq Mille Quatre,' vaudeville in three acts, Déjazet, June 10th, 1890; 'Les Petites Côtes du Divorce,' comedy in three acts, Théâtre Moderne, December 5th, 1892; 'Les Amants Légitimes,' three acts, Gymnase, February 14th, 1893; and 'Les Jocrisses du Divorce,' Menus-Plaisirs, October 20th, 1895. Born at Angers, he was a man of leisure and wealth.

TO CORRESPONDENTS.—C. J.—H. G. H.—W. M.—C. A. S.—H. H.—J. R. A.—received.
J. A. H. M.—Too late for this week.
R. R. S.—W. R. M.—C. F. G. M.—Noted.
T. H.—Many thanks.
No notice can be taken of anonymous communications.

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